WWW.CINEMATOGRAPHER.COM

American Cinematographer

APRIL 2001

THE INTERNATIONAL JOURNAL OF FILM & DIGITAL PRODUCTION TECHNIQUES • SINCE 1920

CAPTAIN CORELLI'S MANDOLIN FINDS ROMANCE AMID WAR

SPECIAL FOCUS: SHOOTING ON HD VIDEO

TV'S 100 CENTRE STREET

CINEMA'S SESSION 9

TRANSFERRING HD IMAGERY TO FILM

PLUS: FINE CINEMATOGRAPHY FROM THE SUNDANCE FESTIVAL

Canada $8.95
$5.95
74470 12797 0 4

For more information contact
your Kodak representative or visit
www.kodak.com/go/expression

©Eastman Kodak Company, 2001
Kodak and Vision are trademarks of Eastman Kodak Company.

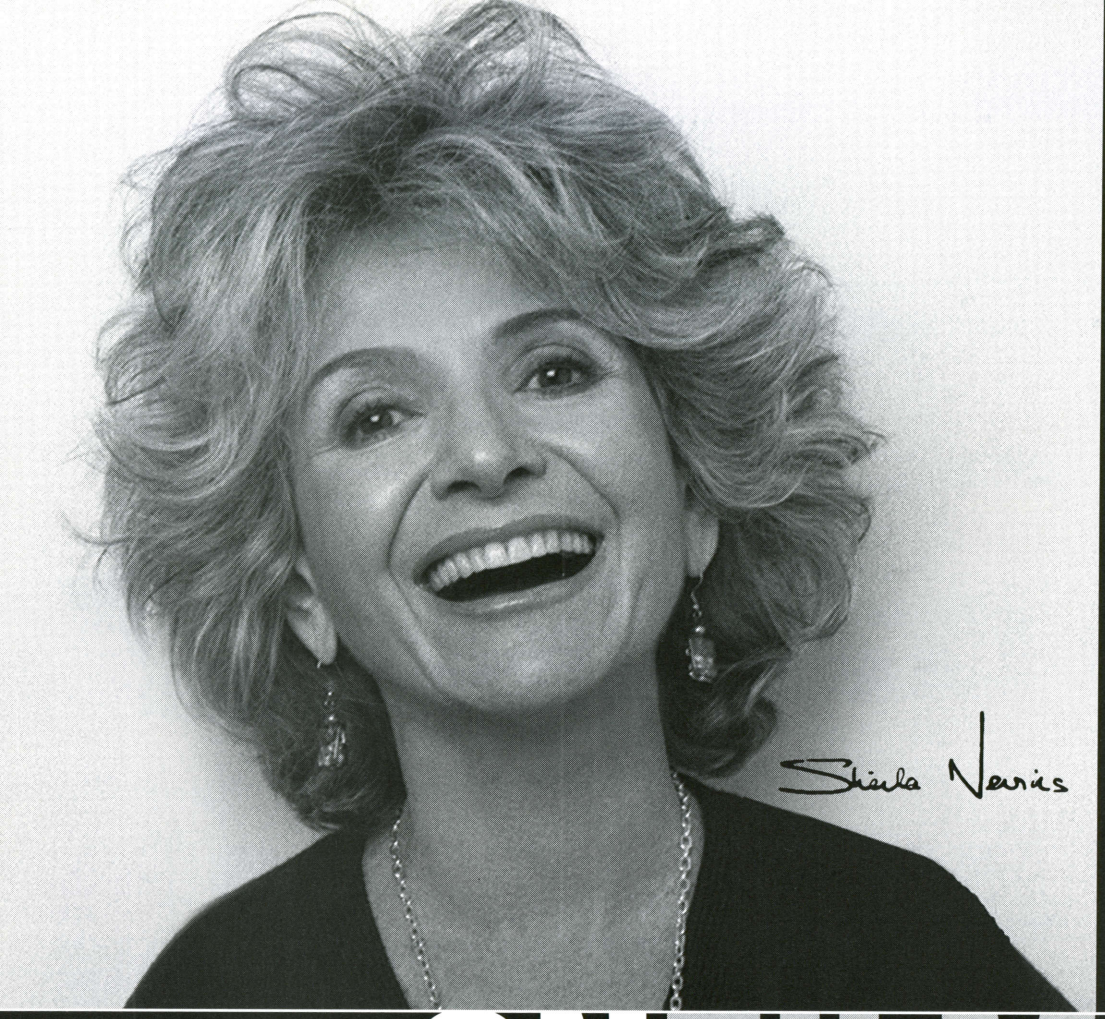
KODAK VISION expression 500T

color negative film

light and shadow have never been more in love

Introducing a high-speed film that's not afraid to reach deep into your soul. With soft, beautiful fleshtones. Rich blacks. Open shadows. Bright highlights. With lower contrast, you can have your way with it in post production, too. It knows your secrets.

Kodak



ONFILM

SHEILA NEVINS

"A lot of people look at documentaries as a stepping stone—sort of an audition for a Hollywood job—but I'm hooked on them. People still write poetry, create music and paint but recording human behavior in its actuality is a contemporary form of art that is accessible to everyone with a TV set. The word 'documentary' covers everything from Nanook of the North to reality shows. That is a pretty broad span. I'm somewhere in the middle. A documentary can be great and not save the world, but the ones that nudge the world a little are social messages about sad or lofty things.

Sheila Nevins is executive vice president, documentaries and children's shows for HBO and Cinemax. She earned a bachelor of the arts degree from Barnard College and a master of fine arts degree from Yale University. Nevins produced and wrote documentaries before joining HBO in 1979. Nevins has overseen production of nearly 200 documentaries, earning nine Oscars, 13 Primetime Emmys, 22 News and Documentary Emmys and 14 George Foster Peabody awards for HBO and one personal George Foster Peabody award. She received the 1998 Lifetime Achievement Award from the International Documentary Association. Nevins was inducted into the Broadcasting and Cable Hall of Fame in 2000.

To order Kodak motion picture film, call (800) 621-FILM. www.kodak.com/go/motion
© Eastman Kodak Company, 2001. Photography: © 2001 Douglas Kirkland

Kodak

APRIL 2001 VOL. 82 NO. 4

American Cinematographer
The International Journal of Film & Digital Production Techniques

Features

30 A Call to Arms
John Toll, ASC shoots *Captain Corelli's Mandolin* in Cephallonia

44 Girl Trouble
A femme fatale plays men like a fiddle in *One Night at McCool's*

56 A Favorable Verdict for 24p
100 Centre Street gives hi-def its day in court

66 Horror in Hi-Def
Session 9 uses HD to tell a horrifying tale

76 Striking "Digital Prints"
Tips on transferring digital-video imagery to film

86 Flooding to Sundance
Hordes descend upon the annual film fest in Park City, Utah

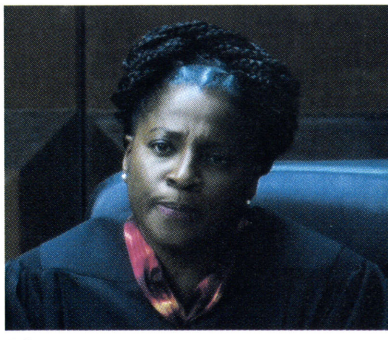
44

On Our Cover:
While stationed on the Greek island of Cephallonia during World War II, an Italian artillery officer (Nicolas Cage) falls for a local beauty (Penelope Cruz) in *Captain Corelli's Mandolin*, a romantic drama directed by John Madden and shot by John Toll, ASC (photo by Peter Mountain, courtesy of Universal Pictures).

86

Departments

8 Editor's Note
10 Global Village
14 DVD Playback
20 Production Slate
111 Short Takes
115 New Products
121 Points East
123 Books in Review
125 Living Pictures
126 Classified Ads
132 Ad Index
133 ASC Members Roster
134 Filmmakers' Forum
136 From the Clubhouse

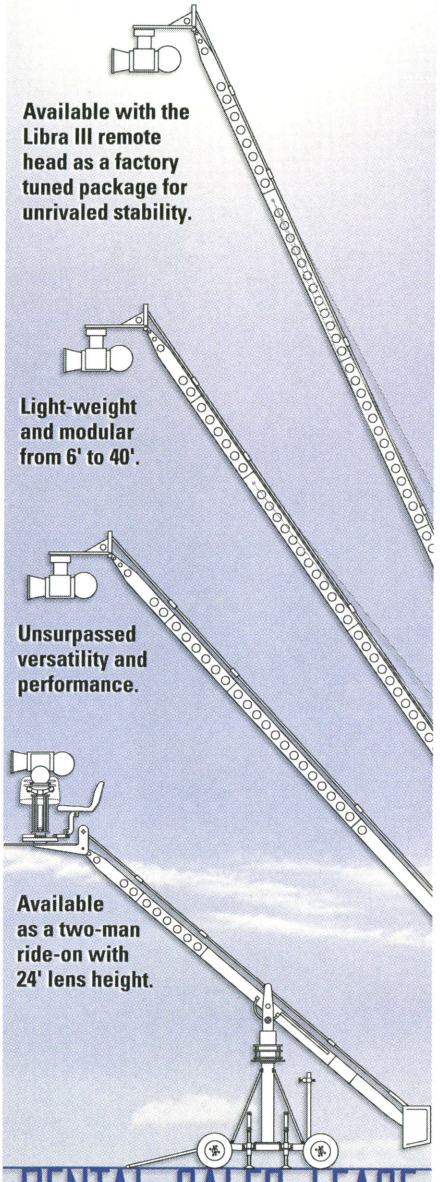

56

Contributing Writers:
Stephanie Argy
John Bailey, ASC
David Heuring
Catriona Strom
Patricia Thomson
David E. Williams

Visit us online at
www.cinematographer.com

AEROCRANE

The Super Aerocrane



RENTAL SALES LEASE

SUPER AEROCRANE · AEROCRANE JIB
ENLOUVA IIIA · PHOENIX · FELIX
MAGNUM DOLLY · POWER-POD REMOTE HEAD

AEROCRANE USA, INC.
16139 Wyandotte Street, Van Nuys, CA 91406
email: aerocrane@aol.com
http://www.aerocraneusa.com

Phone: (818) 785-5681 Fax: (818) 785-5683
Toll Free: (888) 766-0650

April 2001 Vol. 82, No. 4
The International Journal of Film & Digital Production Techniques • Since 1920

American Cinematographer

Visit us online at
www.cinematographer.com

PUBLISHER Jim McCullaugh

EDITORIAL
EXECUTIVE EDITOR Stephen Pizzello
SENIOR EDITOR Rachael K. Bosley
ASSOCIATE EDITOR Douglas Bankston
TECHNICAL EDITOR Christopher Probst
POSTPRODUCTION Debra Kaufman
VISUAL EFFECTS Ron Magid
TELEVISION Jean Oppenheimer
DVD REVIEWS Chris Pizzello
EAST COAST Eric Rudolph
BOOK REVIEWS Ray Zone

ART DIRECTION
ART DIRECTOR Martha Winterhalter
ASSOCIATE ART DIRECTOR Marion Gore
DESIGN CONSULTANT Alan Alpanian

ADVERTISING
DIRECTOR OF NEW BUSINESS DEVELOPMENT, WORLDWIDE Dianna Hightower
TOLL FREE 866-909-4617 818-909-4617 FAX 818-909-4626
e-mail: dhightower03@earthlink.net
ADVERTISING ACCOUNT MANAGER Angie Gollmann
323-936-3769 FAX 323-936-9188
e-mail: gollmann@pacbell.net
ADVERTISING ACCOUNT MANAGER Michael Trerotoli
203-761-9804 FAX 203-761-0090
e-mail: trerotoli@aol.com
ADVERTISING ACCOUNT MANAGER Alan Lowne
44.1753.650101 FAX 44.1753.650111
e-mail: ALAFilmUK@aol.com
CLASSIFIEDS/ADVERTISING COORDINATOR Sanja Djukelic

CIRCULATION, BOOKS & PRODUCTS
CIRCULATION DIRECTOR Saul Molina
CIRCULATION ASSISTANT Marvin Lopez

ASC EVENTS COORDINATOR Patricia Armacost
ASC ADMINISTRATIVE ASSISTANT Becca Allen
ASC ACCOUNTING MANAGER Mila Basely
ASC STAFF ACCOUNTANT Vanessa Espinoza

Publications Advisory Committee
Steven B. Poster, Chairman
James Bagdonas, John Bailey, Russell P. Carpenter, Curtis Clark, Richard Crudo, Dean R. Cundey, Allen Daviau, Roger A. Deakins, Ron Garcia, James Glennon, Robbie Greenberg, John C. Hora, Johnny E. Jensen, Stephen Lighthill, Lowell Peterson, Aaron Schneider, Thomas Newton Sigel, Sandi Sissel, Bing Sokolsky, Dante Spinotti, John Toll, Kenneth D. Zunder

American Cinematographer (ISSN 0002-7928) established 1920 in 82nd year of publication is published monthly in Hollywood by ASC Holding Corp., 1782 N. Orange Dr., Hollywood, CA 90028, U.S.A., **(800) 448-0145, (323) 969-4333, Fax (323) 876-4973, direct line for subscription inquiries (323) 969-4344. Subscriptions:** U.S. $40; Canada/Mexico $60; all other foreign countries $75 a year (remit international Money Order or other exchange payable in U.S. $). **Advertising:** Rate card upon request from Hollywood office. **Article Reprints:** Request for 100 or more high-quality article reprints should be made to **Reprint Management Services** at **(717) 560-2001.** Copyright 2000 ASC Holding Corp. (All rights reserved.) Periodicals postage paid at Los Angeles, CA and at additional mailing offices. Printed in the USA.
POSTMASTER: Send address change to *American Cinematographer*, P.O. Box 2230, Hollywood, CA 90078.

Now featuring 24 fps... and 12, 15, 20, 30 and 60.

Finally, a digital camera that shoots all the ways you do.

Introducing the Panasonic AJ-HDC24A. A variable frame rate, progressive scan HD Cinema camera that makes you look good in every medium – from cinema to DVD, from broadcast to Web streaming. Its innovative SXGA-based digital recording system lets you utilize the hottest nonlinear editing and computer graphics systems and digital projectors to edit and present your work for all the applications of the new multimedia world. Whether you're shooting commercials or music videos, documentaries, TV episodics or the next blockbuster independent film, this is the digital camera to take you wherever your creative vision leads. For the complete story on Panasonic HD Cinema products, visit **www. panasonic.com/hdcinema**.

HD Cinema

Whether shooting electronically or 35mm film, insist that your project is mastered on Panasonic D-5 HD. The Digital Master.

Panasonic®

The difference is your image.™

www.panasonic.com/hdcinema

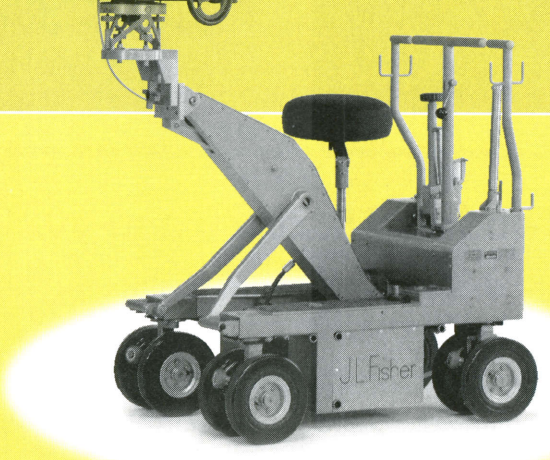
www.tylermount.com 818.989.4420

TYLER® camera systems

Aerial Camera Mounts for all Film & Video Formats

Academy of Television Arts and Sciences 1997 Primetime Emmy Engineering Award ©A.T.A.S./N.A.T.A.S.®

J.L.Fisher



J.L.Fisher Model 11 Dolly

Motion Picture and Television Equipment

For a complete catalog or leasing information, contact us at:

We've Moved

1000 Isabel Street
Burbank CA 91506
tel: 818 846 8366
fax: 818 846 8699
email: JLFisher@worldnet.att.net
web: www.jlfisher.com

American Society of Cinematographers

The ASC is not a labor union or a guild, but an educational, cultural and professional organization. Membership is by invitation to those who are actively engaged as directors of photography and have demonstrated outstanding ability. ASC membership has become one of the highest honors that can be bestowed upon a professional cinematographer — a mark of prestige and excellence.

OFFICERS

Victor J. Kemper
President

Laszlo Kovacs
Vice President

Russell P. Carpenter
Vice President

Vilmos Zsigmond
Vice President

Robert Primes
Treasurer

John C. Hora
Secretary

Dean R. Cundey
Sergeant-at-Arms

MEMBERS OF THE BOARD

Stephen H. Burum
Russell P. Carpenter
Dean R. Cundey
Allen Daviau
Roger Deakins
William Fraker
John C. Hora
Victor J. Kemper
Laszlo Kovacs
Steven B. Poster
Robert Primes
Owen Roizman
John Toll
Haskell Wexler
Vilmos Zsigmond

ALTERNATES

John A. Alonzo
George Spiro Dibie
Gerald Perry Finnerman
Robbie Greenberg
Robert F. Liu

MUSEUM CURATOR

Steve Gainer

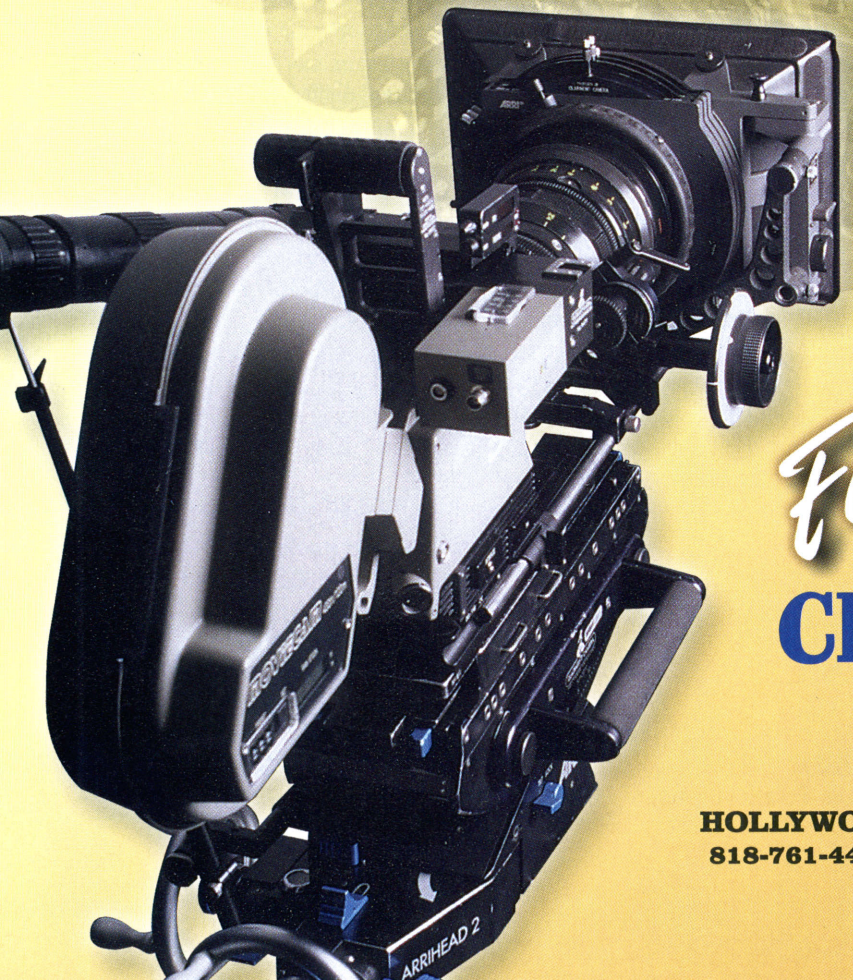
CONGRATULATIONS

ANGHEL DECCA ..... *"Witchblade" (TNT)*

RENE OHASHI, CSC ..... *"The Crossing" (A&E)*

WILLIAM WAGES, ASC ..... *"The Moving of Sophie Myles" (CBS)*

Nominees for the American Society of Cinematographers 15th Annual Achievement Award in the category of Telepic, Miniseries or Pilot.



Thanks For Letting Us Help!

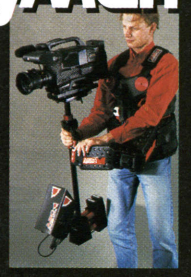
CLAIRMONT CAMERA

HOLLYWOOD	TORONTO	VANCOUVER
818-761-4440	416-467-1700	604-984-4563

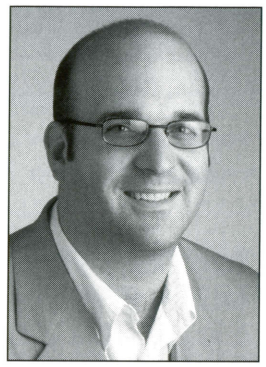
www.clairmont.com

ABC-Light Crane
...the lightest in the world!
...now with Remote-Head!

Cranes
& starting from 14 lbs weight
SEE US AT NAB 2001 BOOTH L 319
HandyMan®


HandyMan 1000 C ...for smooth filming
HandyMan CN balacing system for cameras up to 45 lbs weight
ABC PRODUCTS
Munich/Germany
Tel: +49 89 6014420
Fax: +49 89 6013412
Atlanta/USA
Tel: (678) 417-6352
Fax.: (678) 417-6273
www.abc-products.de

Editor's Note



High-definition (HD) video is being used more and more frequently by cinematographers accustomed to traditional filmmaking methods, and this issue of *AC* explores the pros and cons of this burgeoning technology. With digital cameras improving, video technology is being applied as a new creative option, and our coverage of this trend presents thoughtful assessments by directors, cinematographers and post experts.

In the television realm, Ron Fortunato, ASC is using multiple hi-def cameras to lend a realistic immediacy to producer/director Sidney Lumet's critically praised courtroom drama *100 Centre Street,* which airs on the A&E network. Our piece on the show ("A Favorable Verdict for 24p," page 56) reveals that the experiment has thus far proven successful.

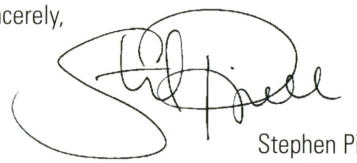
This fall, cinéastes will be able to further judge the format's quality — while peeking fearfully through their fingers — when director Brad Anderson's HD horror film *Session 9* opens in theaters across the nation. Anderson and cinematographer Uta Briesewitz wisely opted to exploit the format's inherent characteristics, rather than simply attempting to duplicate the look of film emulsion. Our article on the project ("Horror in Hi-Def," page 66) offers an advance look at the results.

Of course, until digital projection becomes more prevalent, storytellers who shoot in HD must often transfer their imagery to film for exhibition. Preserving the integrity of those images can involve factors that are both subtle and complex, so we've solicited helpful accounts from industry professionals who have been through the drill ("Striking 'Digital Prints,'" page 76).

Naturally, we haven't forgotten about projects that originate on film. *Captain Corelli's Mandolin,* a romantic drama that unfolds on the Greek island of Cephallonia during World War II, teams director John Madden with cinematographer John Toll, ASC. Our in-depth Q & A with Toll ("A Call to Arms," page 30) offers a detailed analysis of his approach to the picture, which is now slated for a late-summer release. An additional Q & A on the feature *One Night at McCool's* ("Girl Trouble," page 44) presents the insights of that film's director, Harald Zwart, and cinematographer, Walter Lindenlaub, ASC, BVK.

Last but hardly least is our annual roundup of intriguing selections from the Sundance Film Festival ("Flooding to Sundance," page 86), which was canvassed by a quartet of *AC*'s fest-tested writers.

Sincerely,



Stephen Pizzello, Executive Editor
e-mail: stephen@theasc.com

2000 *Folio:*
Editorial Excellence Award
Best Entertainment Business Publication

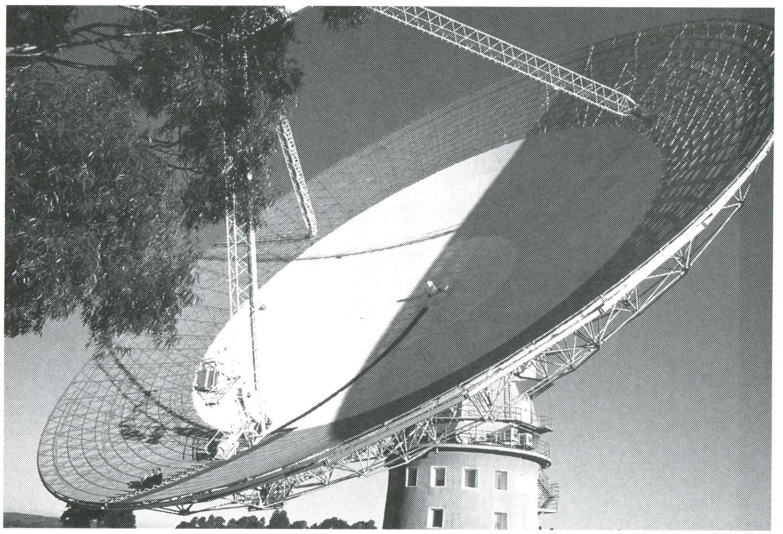
2000 Maggie Awards
Best Overall Trade Publication
Best Communications, Advertising or Entertainment Publication

When you need to soften life's
Harsh Realities...
Never underestimate the power of In-Focus Diffusion™
Schneider OPTICS
www.schneideroptics.com
Classic Soft Filters

Global Village

Small-Town Heroics Save the Day in *The Dish*

by Catriona Strom

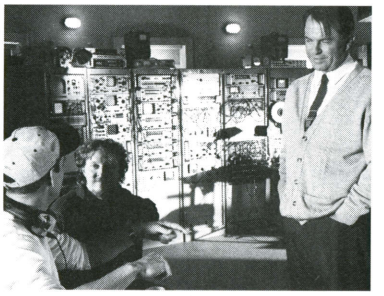


Near right: A satellite dish located in the remote Australian countryside plays a primary role in broadcasting the Apollo XI flight to the moon in the period comedy *The Dish*. Below: Cinematographer Graeme Wood, center, takes a break with director Rob Sitch (left), and leading man Sam Neill.

The Dish, an Australian comedy set in 1969 and based on a true story, transports viewers to Parkes in New South Wales, a sleepy town that is awakened when it inadvertently becomes involved in NASA's mission to put the first man on the moon. Directed by Rob Sitch and photographed by Graeme Wood, the film had its American premiere at this year's Sundance Film Festival.

The film's title refers to a large satellite dish in the countryside just outside of Parkes, which is manned by a team of laid-back technicians led by Cliff Buxton (Sam Neill) and NASA's Al Burnett (Patrick Warburton). As they prepare the dish to transmit the historic broadcast of the Apollo XI moon landing, the technicians discover that they've lost the signal, and must scramble to find the astronauts before NASA discovers their error.

The Dish is Wood's fourth feature, following *Ghosts of the Civil Dead, Say A Little Prayer* and *Envy*. The cinematographer got his start shooting television commercials, documentaries and music videos. When he read the script for *The Dish*, he immediately envisioned a warm, earthy nostalgia similar to old, faded photographs. "I have a problem with period films looking too clean — with peasants wearing immaculate rags!" Wood remarks with a laugh. "People forget that if you have a film set in 1945, there are decades prior that contribute to the look of the era. If I stood in my parents' house today, there would be nothing in it from the year 2001 — or even 1981, for that matter! Many period films just look too self-conscious."



Wood says he is not "technically oriented" or a "truck emptier," which made him feel especially comfortable working on *The Dish*, a film with an agricultural feel. He notes, "I use natural light wherever possible, and I prefer working my film stocks to their full range rather than getting fussy with filters or processing tricks. I like photography to be very pure."

Toward that end, Wood used only available light on *The Dish*'s daylight exteriors. "For interiors," he offers, "I like to have the doors and windows tell me where to put the lights, as I'm not a 'lights in the ceiling' type of guy. I can't stand that look; it always strikes me as artificial. If there's a family in a room, and it's 4 p.m. with just one window in the room, then that's the window that lights the scene, even if faces are in more shadow than they'd normally be. As long as it's not intrusively contrasty or out of context, I'll let it go."

Wood favored Kodak Vision 250D 5246 on the production. "It doesn't have too much contrast, and it's not too acutely sharp," he says. "Some stocks have been tweaked so much that they're too sharp and the color is *too* colorful. The Vision 250D has a nice balance, and it's really quite warm." To further warm up 46 and suggest that old-photo quality, Wood used a Tiffen 85C filter with the stock throughout the film.

For scenes that required a cooler look, particularly pre-dawn or post-dusk shots, Wood employed Vision 200T 5274 and used no filters. He also used Vision 500T 5279 on night exteriors, and for scenes set during a power failure.

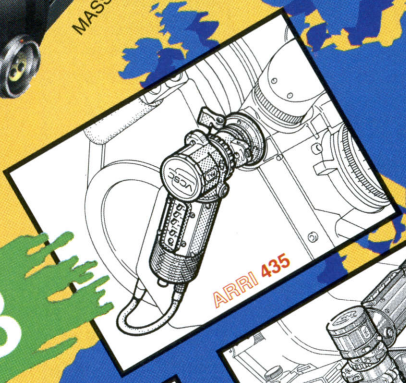
Sitch was keen to shoot many scenes in *The Dish* with two cameras. Wood used a pair of Arriflex 35BLs; he lit

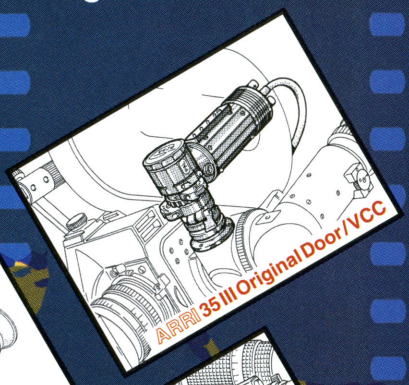
Photos by Lisa Tomasetti, courtesy of Working Dog.

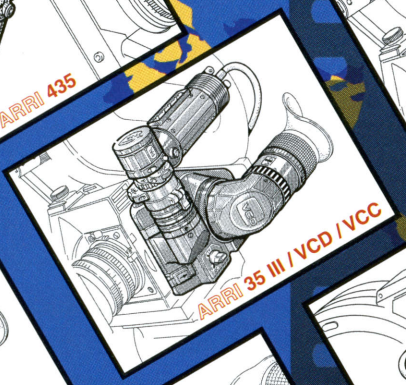
WORLDWIDE THE BEST COLOR VIDEO ASSIST

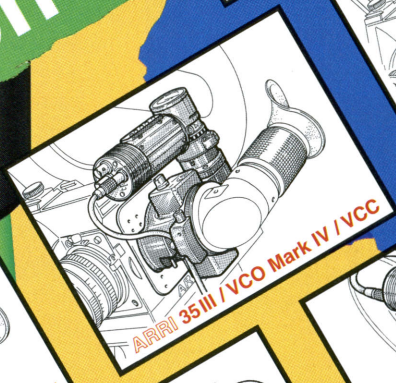
Version 3

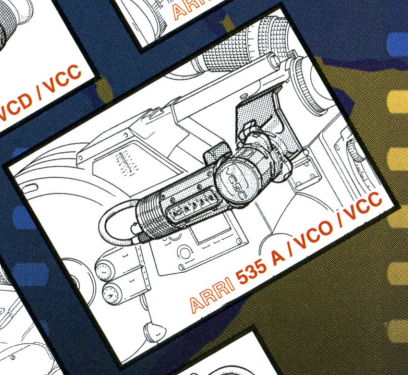
- For all film camera types on the globe
- 6.5MHz resolution
- Digital image processing and storage
- Digital frame masking
- PAL or NTSC
- Ground glass format adaptation 16-35 mm by special zoom lens
- Sync-output for accessories, e.g. Laser Pointer

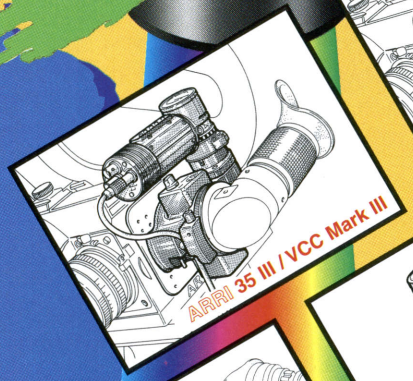


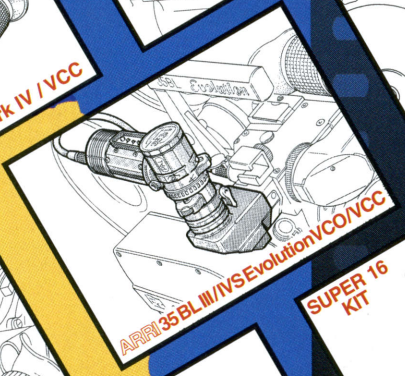


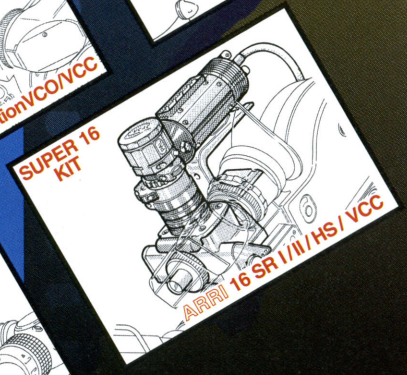


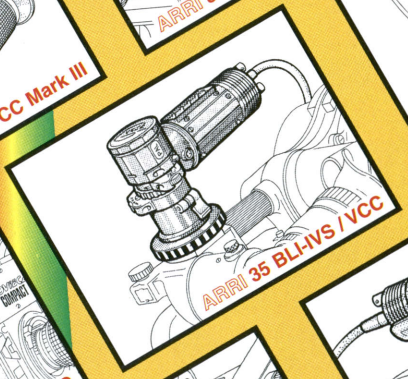


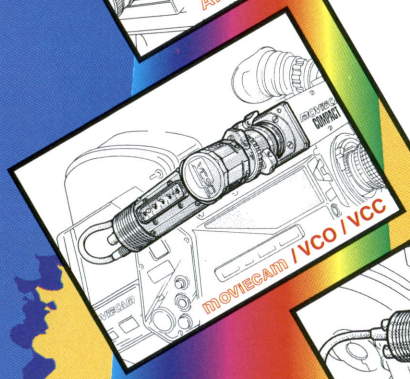


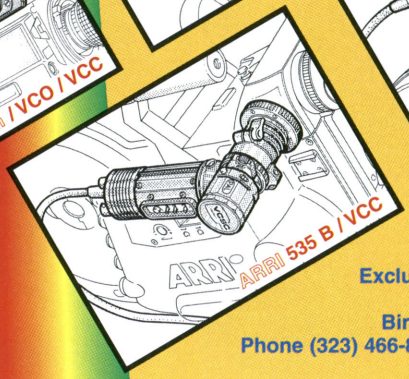












Exclusive dealer & Service in North America:
Birns & Sawyer, Hollywood
Phone (323) 466-8211 Fax (323) 466-7049

pe deniz

PRÄZISIONS-ENTWICKLUNG DENZ

Otto-Hahn-Str. 12-14
D-85521 Ottobrunn (Munich)
Phone +49 89 - 6298660
FAX +49 89 - 6298662 0
E-Mail info@ denz-deniz.com
http://www.denz-deniz.com

Quality made by Denz · Quality made by Denz · Quality made by Denz · Quality made by Denz · Quality made by Denz

Cinematography and Film Effects Workshops

Intensive, one-week workshops, delivered by filmmakers and industry partners ensure participants learn the most current skills and industry practices - offered through Ryerson Continuing Education in Toronto, Canada.

Register for:

- Camera Assistant Workshop
- Camera Operator Workshop
- Advanced Lighting for Film and Video I
- Advanced Lighting for Film and Video II
- Digital Film Effects Workshop

These workshops are delivered in a hands-on environment that includes: state-of-the-art sound stage, stand-in actors, current equipment and even craft service to effectively simulate on-set working conditions.

Fees are $1,520 (Cdn) for each 48-hour workshop.

For more information:
www.cinemaprocourses.com
Call 416 979 5035

Continuing Education brings life to learning at Ryerson Polytechnic University

RYERSON

Visit Glidecam on the INTERNET at www.Glidecam.com

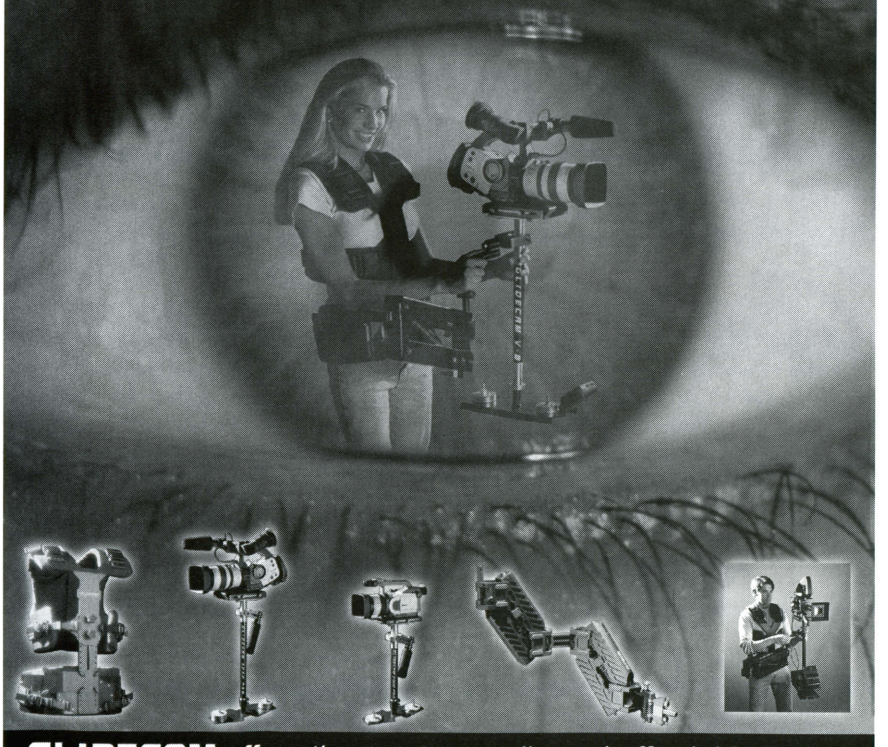
GLIDECAM INDUSTRIES, INC.®

1-800-600-2011
1-800-949-2089
1-508-830-1414
or Fax us at
1508-830-1415

THE NAME AND FUTURE OF CAMERA STABILIZATION.™

EXPERIENCE THE MAGIC OF SUPER SMOOTH SHOTS WITH A GLIDECAM CAMERA STABILIZER.™

VISIT US AT NAB 2001 LAS VEGAS 4/22 - 4/26
and SHOWBIZ EXPO WEST. LOS ANGELES 5/31 - 6/02



GLIDECAM offers the most versatile and affordable line of **Camera Stabilization Systems** in the World.

Glidecam continues to offer unparalleled customer service and product quality for more than 8 years.

"Leasing to own" is available. Glidecam has over a hundred Dealers worldwide.

Glidecam is Registered at the Patent and TM office. Copyright 2000 Glidecam Industries, Inc. All Right Reserved.

the two-camera scenes as simply as possible, then placed the cameras where both shots looked good. He employed Cooke 18-100mm zoom lenses, as well as Zeiss Superspeed primes for night scenes. The cinematographer notes that because Sitch wanted to avoid interrupting the actors in order to change lenses, he found himself using a little more light than he usually does in order to stay with the zooms.

Wood says that he is "a huge believer" in fluorescent lighting and used a lot of Kino Flos on *The Dish*. "Fluorescent lighting is so discreet and soft," he submits. "It can fit into all sorts of spaces, and it offers small amounts of natural-looking, supplementary light here and there with a minimum of fuss." His lighting package included HMIs ranging from 1K to 6K, as well as 10K tungsten instruments. He employed some green gels for the tungsten lights, noting, "I'm not frightened of the greenish hues that others might find unattractive, because they can authenticate a 1960s kitchen interior with bad fluorescent lighting as nothing else can.

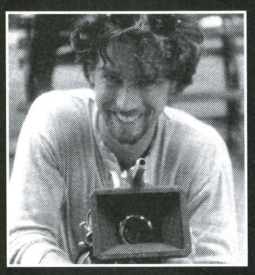
"When it comes to night scenes," he continues, "I prefer to light with practical sources such as lighted windows and streetlights, rather than flood the picture with a large, blue light source." Wood also employed small sources such as Kino Flos, domestic fluorescent strips, and household bulbs on festooning.

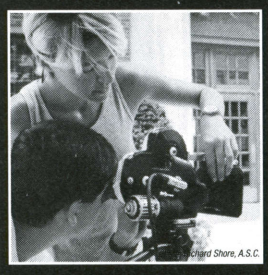
He employed ND grad filters to adjust for Australia's bright sun, and to help sculpt soft, natural light in some interior scenes. "I don't use them a lot, because you tend to notice them," he says of the filters. "I tend to use them when something bright in the frame is taking my eye away from the important action.

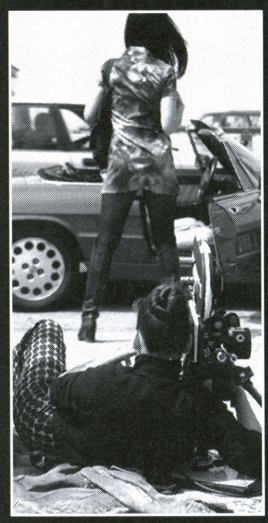
"One of the things about *The Dish* that I'm most proud of is the technical invisibility of the finished film," he concludes. "It's of a high photographic standard without overstepping the line. It is the characters and their story — rather than overly elaborate camerawork — that take your eye through the film." ■

FILM MAKING

WRITE • DIRECT • SHOOT • EDIT







YOUR OWN SHORT FILMS IN OUR **HANDS-ON** INTENSIVE 1 YEAR, 4, 6, OR 8 WEEK TOTAL IMMERSION WORKSHOPS FOR INDIVIDUALS WITH LITTLE OR NO PRIOR FILM MAKING EXPERIENCE. WORK WITH 16MM ARRIFLEX CAMERAS IN SMALL CLASSES DESIGNED AND TAUGHT BY AWARD-WINNING INSTRUCTORS. WORKSHOPS START THE FIRST MONDAY OF EACH MONTH TUITION STARTS AT $4,000. *"CARPE DIEM"*

www.nyfa.com

Workshops start the first Monday of each month•

NEW YORK FILM ACADEMY - NEW YORK CITY•

UNIVERSAL STUDIOS - LOS ANGELES, CALIFORNIA•

***DISNEY-MGM STUDIOS* - FLORIDA•**

PRINCETON UNIVERSITY - PRINCETON, NJ*

HARVARD FACULTY CLUB - CAMBRIDGE, MASS.*

PARIS, FRANCE - FRENCH NATIONAL FILM SCHOOL*

CAMBRIDGE UNIVERSITY - CAMBRIDGE, ENGLAND*

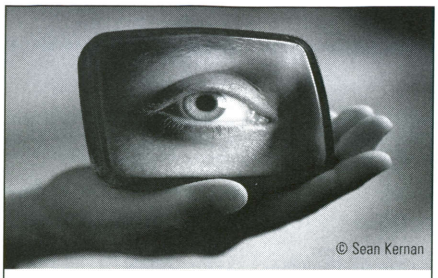
KING'S COLLEGE - LONDON, ENGLAND*

*SUMMER ONLY

All workshops are solely owned and operated by the New York Film Academy and not affiliated with Universal Studios or Disney-MGM studios

NEW YORK FILM ACADEMY

100 East 17th Street, NYC 10003 • tel: 212-674-4300 • fax: 212-477-1414 • web: www.nyfa.com • email: film@nyfa.com



PROFESSIONAL VIDEO PRODUCTION EQUIPMENT RENTALS

HB GROUP

60 Dodge Avenue North Haven, CT 800 331 1804 203 239 4882 fax www.hbrentals.com

HB GROUP
INCORPORATED

DVD Playback

by Chris Pizzello

Oliver Stone Collection (10-Disc Set)
Includes ***Wall Street*** (1987), ***Talk Radio*** (1989), ***Born on the Fourth of July*** (1989), ***The Doors*** (1991), ***JFK: Special Edition Director's Cut*** (1991), ***Heaven and Earth*** (1993), ***Natural Born Killers*** (1994), ***Nixon*** (1995), ***U-Turn*** (1997), ***Any Given Sunday*** (1999) and ***Oliver Stone's America*** (interview disc, 2001)
Warner Home Video, $276.78

From the hallucinatory atmosphere of *The Doors* to the daring lighting schemes and impressionistic blend of formats and film stocks in later films like *JFK* and *Natural Born Killers*, the *Oliver Stone Collection* offers a convincing argument that no other director and cinematographer team of the past 15 years has pushed the medium further than Oliver Stone and longtime collaborator Robert Richardson, ASC. Although this boxed set doesn't include the duo's earliest collaborations, *Salvador* (1986) and *Platoon* (1986), it packages the last nine of Stone and Richardson's films along with 1999's *Any Given Sunday*, on which Stone worked with another talented cameraman, Salvatore Totino. Included with the films is a new interview disc, *Oliver Stone's America*, which finds the ever-controversial writer/director in fine, pugnacious form as he reflects on his body of work, his vehement critics and his films' iconoclastic take on recent American history.

Despite the occasional poor transfer, this near-definitive boxed set offers a smorgasbord of fascinating extras and is a splendid advertisement for directors becoming personally involved in the DVD versions of their films.

The earliest film in the collection is the sharply written *Wall Street*, Stone's incomparably entertaining portrait of the pinstriped gladiators of the Reagan era. Visually, Stone and Richardson juice up what could have been merely a talky drama with fast, relentless camera movement that mirrors the frantic nature of the New York stock-trading world. The *Wall Street* disc offers a disappointing widescreen transfer with noticeable nicks and scars in the print, a lack of sharpness and an overly dark presentation. But those flaws are almost atoned for with a fine commentary from Stone and "Money Never Sleeps," a superb making-of documentary by Charles Kiselyak.

Next up for Stone was *Talk Radio*, a vastly underrated film that features some of the most resourceful cinematography of Richardson's career. Working with star Eric Bogosian's play of the same name, Stone and Richardson open up the inherent staginess of the material — a look at 24 tense hours in the life of Barry Champlain, an outrageous radio-talk-show host who represents the seething subconscious of America — with a supremely cinematic depiction of Champlain's studio. The precise blocking and artful widescreen compositions recall the work of German director Rainer Werner Fassbinder in the way they illuminate the psychological power plays of Champlain and his inner circle. The disc features a clean but unspectacular transfer and no extras, aside from some

IT JUST KEEPS GETTING BETTER.

THE ARRIFLEX 16 SR3 ADVANCED.

The same proven 16 SR3 system you've relied on for years has been improved with a new 800 ft. magazine, an outstanding integrated video, a much brighter viewfinder and new film guides for improved film handling.

Multi camera, single camera - it just keeps getting better.

ARRI

16 SR3 ADVANCED

production notes.

Easily the worst of the transfers in this set is *Born on the Fourth of July.* Photographed with epic sweep in the anamorphic format by Richardson, Stone's emotionally shattering look at the life of paralyzed Vietnam veteran Ron Kovic is rendered nearly unwatchable by excessive grain, noticeable age artifacts and terribly distracting edge enhancement. Considering the prestige of this collection, couldn't Universal (one of many studios contributing films to this set) have at least struck a new transfer for this Academy Award-nominated film? Fans of the film, however, will enjoy another compelling commentary by the director.

In his next film, *The Doors,* Stone captures the essence of the Sixties by presenting legendary rock poet Jim Morrison as the perfect, flawed symbol of the era's quest for a higher spirituality. Richardson imbues the cinematography with a suitably psychedelic flavor, employing surreal lighting, skewed angles and woozy camera movement. In short, *The Doors* is quite a trip, probably as close to a drug experience as a movie can offer. Though not anamorphically enhanced, the transfer of *The Doors* looks fine and does justice to Richardson's gorgeous, saturated colors. But the extras on a second disc are what really make this an essential collector's item. They include "The Road of Excess," a superb documentary in which various people who knew Morrison challenge Stone's version of events; 43 minutes of deleted scenes, some of them excellent; and a director's commentary. A promising-sounding feature entitled "Cinematographic Moments" turns out to consist merely of text.

The film that Stone will always be remembered for is *JFK,* a brilliant and angry "countermyth" (in Stone's words) to the Warren Commission's dubious explanation of President Kennedy's assassination. Stone and Richardson take the experimentation begun on *The Doors* to a new level with this film, mixing formats that include Hi-8 video, black-and-white 16mm newsreel, and good old 35mm in order to evoke the mysterious, fractured narratives surrounding the assassination. The film also sees Richardson (who rightfully earned an Academy Award for his efforts) perfecting one of his visual trademarks, which would be imitated for years afterwards — a hot, brutally overexposed toplight, used with particular power for scenes depicting the interrogation of Lee Harvey Oswald (Gary Oldman). This *JFK: Special Edition Director's Cut* restores 17 minutes of narrative that was cut from the theatrical edition; it also offers a second disc of interesting deleted scenes and "multimedia essays" — that is, a dry update on newly unclassified government documents concerning the assassination, and an interview with ex-Pentagon official Fletcher Prouty, upon whom the film's enigmatic Mr. X (Donald Sutherland) is based. The disc features a crisp, detailed new transfer, one of the collection's best, and a rewarding director's commentary that helps clear up a lot of the skullduggery surrounding the assassination.

Stone and Richardson returned to a more classical visual approach for his third Vietnam-themed film, *Heaven and Earth,* which is told from the Buddhist perspective of Vietnamese immigrant Le Ly Hayslip. The spiritual world evident in *The Doors* is dealt with in greater depth in this film, as Richardson studied Buddhist teachings and the representative meanings of various colors to translate Hayslip's spiritual sensibilities onscreen. *Heaven and Earth* has been given a pristine transfer for its DVD debut, which includes a commentary by Stone (who confesses that this is one of the films closest to his heart) and several worthy deleted scenes. Those who listen to the commentary should stick around through the end credits, when Stone delivers a fulminating rant against the fiscal insanity of contemporary Hollywood.

In one of the most abrupt about-faces in filmmaking history, Stone followed up the earnest, sensitive *Heaven and Earth* with the punishing sensory assault of *Natural Born Killers.* Richardson clearly relished Stone's preproduction challenge, in which he

The filmmakers home
for services, resources
and contacts worldwide.
film
financing
film
investing
business
plans
contracts
star
search
agent
search
product
placement
MOVIEPARTNERS.COM
Putting Production Online
Helping Great Ideas Become Great Movies.

CAMERA CASES
www.portabrace.com

Smuggler . . .*Fits airline requirements*

Rain Slicker . . .*Fool proof protection*

Shoulder Case. . .*Lightly padded*

Shoulder Case
. . .*with raintop*

Polar Bear
. . .*for extreme cold*

Carry-On . . .*well padded everyday case*

Quick-Draw. . .*hard shell case*

porta brace®

K & H Products, LTD.
Box 249
North Bennington
Vermont 05257 USA
www.portabrace.com
PHONE: 802-442-8171
FAX: 802-442-9118

ordered all of his department heads to push their work to the most radical degree; the cinematographer's images take the mad fusion of film stocks and formats initiated on *JFK* and extend the style to its breaking point. *Natural Born Killers* has been given a new anamorphic transfer by Warner Bros. that is a definite improvement over the previous, non-anamorphic Trimark disc. The new disc isn't the "director's cut" offered by Trimark, but it's debatable whether the added footage improved the film in any way. Extras include a director's commentary, an interesting alternate ending, six deleted scenes, a contentious *Charlie Rose* interview, and the entertaining "Chaos Rising: The Storm Around Natural Born Killers," which amply demonstrates that the making of the film was as chaotic as the result.

Richard Nixon apologists probably broke out in hives when they learned of Stone's next project, but *Nixon* — a film Stone insists is one of his very best — turned out to be a surprisingly empathetic portrait of the disgraced ex-president. Stone employs a *Citizen Kane*-inspired structure, hurtling the viewer back and forth through Nixon's life to shed light on, but never quite solve, the enigma of the man. Richardson photographed much of the film (especially Nixon's pathetic final days in the White House) in deep shadow, a fitting visual strategy considering the mystery and Shakespearean treachery that surrounded Nixon. The disc offers a beautiful (though non-anamorphic) widescreen transfer of the film (which awkwardly tacks on some 28 minutes of footage initially left on the cutting-room floor), as well as several deleted scenes, another *Charlie Rose* interview with Stone, and two (!) commentaries by the director.

U-Turn marked something of a return to the cinematic anarchy of *Natural Born Killers.* Indeed, the film is easily the *weirdest* of Stone and Richardson's collaborations. A hybrid of film noir and spaghetti western, combined with a dollop of the Indian mysticism that always seems to creep into Stone's films, *U-Turn* finds the director at his most humorous; the picture features a hilarious performance by Sean Penn as a hapless drifter who is preyed upon by the loony locals of Superior, Arizona. Richardson daringly shot 75 percent of the film on Kodak's 5239 color reversal stock, embracing its inherent inconsistency to reflect the wild mood swings of *U-Turn*'s deviant characters. The only extra on the disc is a trailer, but the transfer is spot-on, with excellent clarity and color saturation.

When Richardson proved unavailable for Stone's football epic *Any Given Sunday,* the director hired young music-video and commercial specialist Salvatore Totino to shoot what he would refer to as his most technically challenging film to date. Stone and Totino lend the much-photographed sport a fresh visual identity by employing a staggering array of cinematic innovations, among them "Ratcams," bungee cams and Image Shakers. While not one of Stone's major works, *Any Given Sunday* finds the filmmaker in Grand Entertainer mode, mixing sardonic humor, exhilarating football action and a surprisingly earnest, old-fashioned message espousing the virtues of teamwork. This transfer is probably the best of the entire collection, presenting Totino's gleaming images with excellent sharpness, zero grain and stunning color saturation, along with a pounding Dolby Digital 5.1 soundtrack that puts the viewer right inside the tackles. The supplements include a director's commentary, star Jamie Foxx's screen tests, several music videos and deleted scenes, a making-of documentary and a rather amusing gag reel.

A six-movie version of the *Oliver Stone Collection*, which features *Wall Street, The Doors, JFK, Natural Born Killers, Born on the Fourth of July, Any Given Sunday*, and the interview disc *Oliver Stone's America*, is available for $166.88. ■

"The Amphibicam housing, which is perfectly balanced boasts an impressive 110° angle of coverage, moves easily through the water and responds well to user's demands. We are presently using the system for projects in the extreme environment of Antartica for both National Geographic and for Bill Kurtis of A&E. "

Wes Skiles
Director of Photography / Cameraman / Explorer
Karst Productions

Professional Marine Housing

for the **Sony® 24P High Definition** movie camera

*HD*Amphibicam®

Professional Marine Housing for Sony® HDW-F900

- Technologically advanced bifocal 3.2" viewfinder (0% distortion)
- User-friendly, full camera functions at your fingertips
- Advanced, distortion free, high definition aspheric optics with full zoom-through and 110° field of view
- Full menu control underwater
- Depth tested and rated to 100 metres (330 feet)
- Neutrally buoyant underwater and perfectly balanced

"With perfect buoyancy and balance underwater, the HD Amphibicam is extremely functional and beautifully designed. Underwater it is simply the highest quality housing system I have ever used."

Tom Campbell
President
Tom Campbell's Film & Video Productions

"With the Amphibicam HD housing I have total control of all my F900's functions underwater and at my fingertips. Ergonomically, operationally, visually... perfect!"

Anthony S. Lenzo
President & CEO
Air Sea Land Productions

AMPHIBICO inc.
Images... even better than the real thing©
PROFESSIONAL

T. 514.333.8666 **www.amphibico.com**

Production Slate

A Dog's Life

by Jean Oppenheimer

One of this year's Academy Award nominees for Best Foreign-Language Film, Mexico's *Amores Perros* (*Love's a Bitch*) is a film of raw power and crippling brutality. The visceral impact of the picture comes as much from the bold, scabrous images as from the grim, hellish circumstances in which the characters find themselves. Structured as a triptych, *Amores Perros* concerns the lives of three disparate characters whose fates intersect when each is involved, in one way or another, in a catastrophic car accident.

Director Alejandro González Iñárritu and cinematographer Rodrigo Prieto, who had worked together on numerous commercials, knew they were off to a good start when they discovered that they had identical visual references in mind for the picture: the hard-edged but strangely intimate photographs of American photographer Nan Goldin. "All of Goldin's friends were drunks and drug addicts," says Iñárritu, who makes his feature-directing debut with *Amores Perros*. "I call it 'the beautifulness of horror.' [In the same way, I wanted] to make a movie that smelled of filth."

Prieto, who has also shot *Original Sin* [see *AC* March '01] and won two Ariels for his cinematography on *Un Embrujo* (*Under a Spell*) and *Sobrenatural* (*All of Them Witches*), says he had a very specific grain structure in mind for *Amores Perros*. He tested all sorts of stocks, stops and developing techniques before he decided to use the bleach-bypass process on the camera negative. The choice proved especially significant on the two stories that were shot with the new Kodak Vision 800T 5289 film stock.

The first of these, "Octavio and Susanna," takes place in the disturbing and violent underground world of dogfighting. The teenager Octavio (Gael Garcia Bernal), who happens to be in love with his brother's wife, Susanna, begins entering the family dog, Cofi, in dogfights in order to make money. After a rival's owner shoots Cofi, Octavio loads the wounded animal into a car and races off in search of a vet; he is hotly pursued by angry gang members whose dog lost

Above: In the first chapter of the Academy Award-nominated *Amores Perros*, Octavio (Gael García Bernal) begins entering his family's dog in fights in order to earn fast cash. Right: The second chapter of the film finds former model Valeria (Goya Toledo) trying to cope with the serious injuries she sustained when she was sideswiped by Octavio's car.

Photos courtesy of Lion's Gate Films.

Cinematographers Get Behind Canon's HD-EC Lenses.

Photo taken on the set of Earth: Final Conflict, a series that switched from film to digital cinematography.

HD EC

From Motion Pictures To Television, Canon Gets High Ratings.

From the newest Hollywood productions, to television's Earth: Final Conflict, Canon's HD-EC lenses have become the standard for digital cinematography. Directors agree that shooting with HD-EC lenses, which have been optimized for EC cameras, offers remarkable imagery. And those who hesitate because "it's video" are amazed when they see the results.

HJ18X7.8B KLL-SC HJ9X5.5B KLL-SC

The ideal companion for 24fps and other B-4 mounted cameras, Canon's HJ9X5.5B KLL-SC (5.5-50mm T2.3 macro zoom) and HJ18X7.8B KLL-SC (7.8-144mm T2.5 macro zoom) are the HD-EC lenses cinematographers request. These two film-style lenses, introduced to compliment the line of prime lenses, incorporate Canon's award-winning optics and years of experience with film and video lenses.

These include zoom, focus and iris rings engraved with large luminous scales and T-stop measurements. Distance scales are marked from the CCD plane. The 0.8 modulus gears on the zoom, focus and iris ring provide compatibility with studio follow focus rigs, manual fluid zoom drives and motorized control systems.

For digital cinematography at its highest level, take a look into Canon's HD-EC lenses.

For more info: Call 1-800-321-HDTV

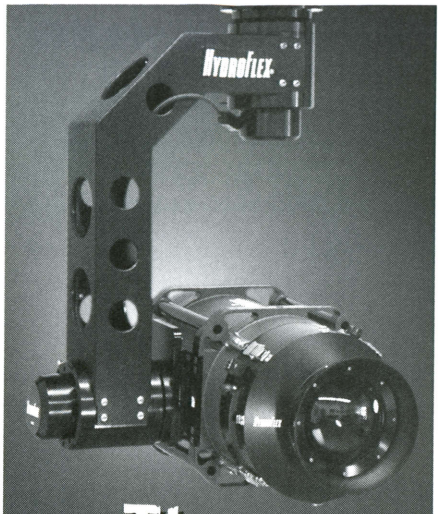
(In Canada: 905-795-2012)

http://www.canonbroadcast.com

Maximize Your Camera's Performance.

Canon KNOW HOW™

Canon and Canon Know How are trademarks of Canon Inc. ©2000 Canon USA, Inc.



Those wet location shots would be a whole lot easier if you'd just use our head.

The sleek HydroFlex HydroHead™ allows a camera to dive and breach with a full range of tilts and pans – in, out and over the water.

A perfect companion to our 435/35-3 RemoteAquaCam,™ HydroHead is lightweight, compact and hydrodynamically-designed for ultra smooth moves. Use it with one of our custom splash bags to shoot with your camera package in the rain or on any wet location or set. No matter what, our head is totally into getting you incredible seamless footage that was never possible before.

Call us or visit our web site to see our specialty H_2O products and to find out where you can get HydroFlex equipment and accessories worldwide.

HYDROFLEX®
we know wet

5335 McConnell Avenue
Los Angeles, CA 90066
Tel: 310/301-8187
Fax: 310/821-9886
www.hydroflex.com

Above: El Chivo (Emilio Echevarria) is a mercenary and former revolutionary whose wanderings comprise the film's final chapter. Below: Cinematographer Rodrigo Prieto, who earned the Camerimage Golden Frog for his work on the film.

several fights to Cofi. Octavio loses control of his car, plowing into another vehicle and critically injuring the driver.

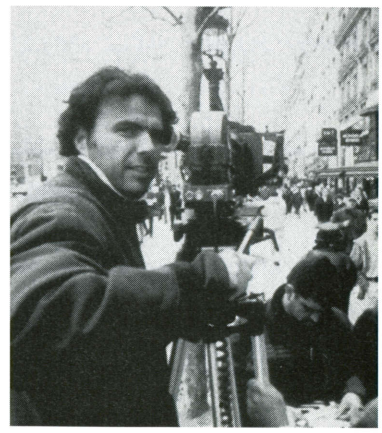
The second story, "Daniel and Valeria," concerns that driver, a beautiful fashion model who has just set up housekeeping with her boyfriend, a married businessman who has left his family for her. Their life together unravels after the woman, accustomed to her physical perfection, proves unable to cope with her injuries.

"El Chivo and Maru," the film's third and final story (and the second segment to be shot with Vision 800T), centers on a political-revolutionary-turned-mercenary (Emilio Echevarría), a loner who lives with his four beloved dogs and shuns society. His life is irrevocably changed when he witnesses the car crash and takes the injured dog Cofi home with him.

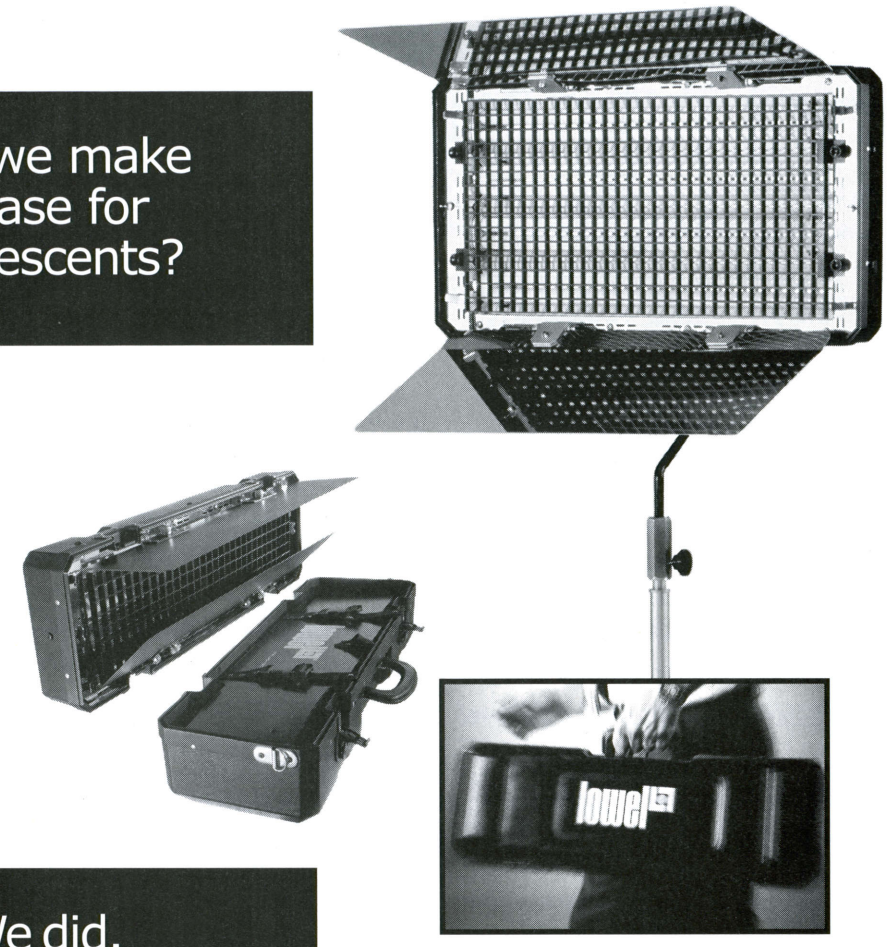
Prieto, whose work on *Amores Perros* earned him the Camerimage Golden Frog last year, confesses that when he tested the 800 ASA stock under normal conditions, he wasn't crazy about the grain structure. "But with skip-bleach, which we did at the negative stage rather than the positive stage, it came alive," he says excitedly. "The contrast in general is enhanced with skip-bleach, but so is the contrast of the grain. It's really powerful; the images vibrate.

"You do the skip-bleach process when you develop the original camera negative," he continues. "We tested doing it at the positive stage, but it desaturated the color, and we felt we needed the color. When you do it on the negative, it desaturates certain hues and colors, such as skin tones, but the reds and blues still keep their saturation — in fact, it even enhances those colors. We really liked how it looked. We wanted the film to feel realistic, but with an edge. We were after the power of imperfection [and wanted to] use 'mistakes' to enhance the urgency and unpredictability of life in a place like Mexico City."

The film was processed at Estudios Churubusco in Mexico City and color-timed at CFI in Los Angeles. Prieto notes that timing is more complicated when bleach-bypass is involved, because



Can we make a case for fluorescents?



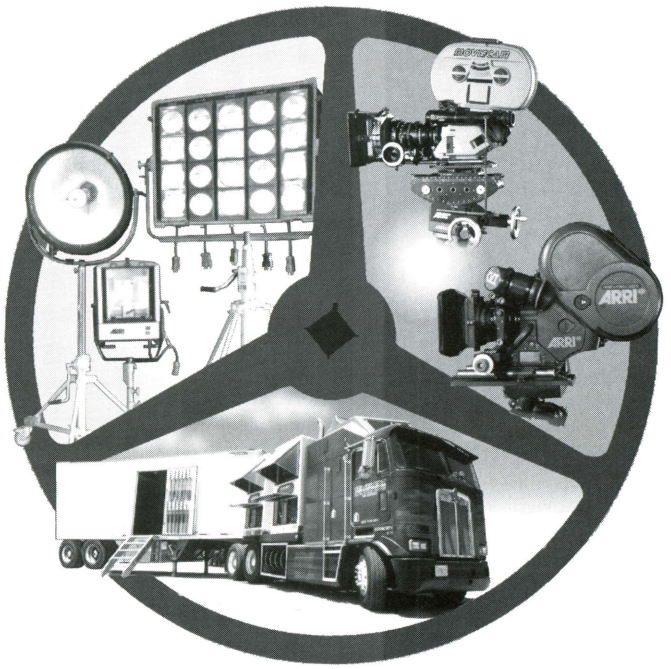
We did.

Lowel introduces Caselite™, the most compact, easy-to-carry fluorescent kit in the industry. Completely self-contained, the case literally opens to become the light. In two or four lamp versions, it uses daylight or tungsten 55 watt lamps, has an internal ballast, and room inside the lid for both stand and accessories. Lowel makes the case for traveling light.

It's the details that make a light a Lowel.

lowel®

800-334-3426 www.lowel.com



CINEVIDEOTECH INC.

Serving the Film Industry since 1968

Agent for Tyler Aerial Cameras & Hydroflex Underwater Gear

7330 N.E. 4th Court, Miami, FL 33138 • Tel: (305) 754-2611 • Fax: (305) 759-2463

Email: cinecamera@earthlink.net http://www.cinevideotech.com

exposure becomes so critical. The difference created by one-third or half a stop is much more obvious because so much latitude is lost. "We were printing on the higher end of the timing lights, because whatever is bright becomes so bright so quickly that you have to darken it," the cameraman explains. "There is a point when you can't go any further. Opticals were also complicated because that extra dupe changes the texture, making it very difficult to match."

The filmmakers wanted to give each of the film's three chapters its own look, and they achieved that in several ways. Different lenses were used for the "Octavio" and "Chivo" stories, the segments shot with the 800T. Prieto employed wider lenses — 14mm, 18mm and 25mm Zeiss Superspeeds — on "Octavio," and he kept the camera close to the actors. Because Chivo is always spying on people, Prieto went with longer lenses for this section, including an Angenieux 25-250mm HR zoom, to further isolate the man from his environments. Even when framing a tight shot, the longer lens gives the impression that the character is farther away.

Although the entire film was treated with the bleach-bypass process, "Daniel and Valeria" was shot on Kodak Vision 250D 5246 and Vision 500T 5279 in order to make it crisper and cleaner than the other two chapters. Prieto's camerawork is more subdued, emphasizing wider, more static shots. "The first segment was the most rhythmic, the most aggressive in terms of camera handling," muses Iñárritu. "It has more music, more young people, more drive and edge. The second story is the most classical — the story moves slowly, and the two characters are more conventional, more boring.

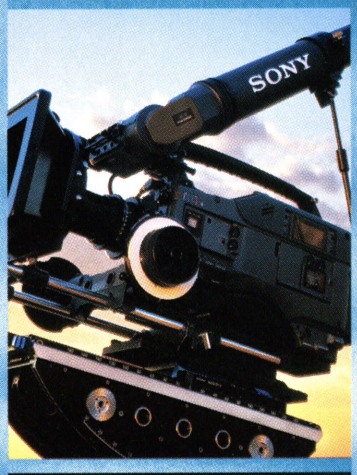
"We shot the film in sequence, and stylistically I prefer the third segment, because I think it is both edgy and elegant," the director continues. "There is a maturity to it. We were growing and learning throughout the process, and by the last one, we had more experience."

Amores Perros was filmed entirely on location in Mexico City, and

DIGITAL ELECTRONIC CINEMATOGRAPHY

SONY

HDW-F900 HDCAM 24P CineAlta™ High Definition camcorder.
The digital movie camera.*



DVW-790WS Digital Betacam® camcorder.
The gold standard in Widescreen Standard Definition.

DSR-500WS DVCAM camcorder.
Affordable, light and fast on its feet.

"The familiar look and feel of motion picture film are here."

— GEORGE LUCAS

If you want to see a movie pro get excited, ask George Lucas, Chuck Barbee, or Mike Figgis about Sony Digital Electronic Cinematography. Each is using Sony tools to explore new creative possibilities.

"*Star Wars*: Episode II is our last giant step toward Digital Cinema," says George Lucas, describing his decision to shoot principal photography with Panavision-modified Sony HDCAM® 24P camcorders. "The familiar look and feel of motion picture film are present in this digital 24P system. And the picture quality between the two is indistinguishable on the large screen."

Warm Blooded Killers is a dark comedy shot on Digital Betacam® tape and printed to 35mm. "I truly believe digital is the future," says Chuck Barbee, the director of photography. "The whole process was surprisingly good. And compared to film, raw tape stock costs next to nothing. This really lowers the cost of getting it in the can, which means that more projects can get made."

Mike Figgis challenges our most basic conventions of narrative in *Timecode*, the movie that follows four simultaneous storylines in four unbroken 93-minute takes. The production demonstrates the quality (not to mention the recording time) of Sony DVCAM acquisition. Says Figgis, "There's no way we could have done this with traditional techniques."

We shot *Star Wars:* Episode II in 61 days in 5 countries in the rain and desert heat averaging 36 setups per day without a single camera problem. We have found the picture quality of the 24P Digital HD system to be indistinguishable from film.

– George Lucas and Rick McCallum

Can Sony Digital Electronic Cinematography really be all that they say? Some of the proof is already on display at a theater near you.

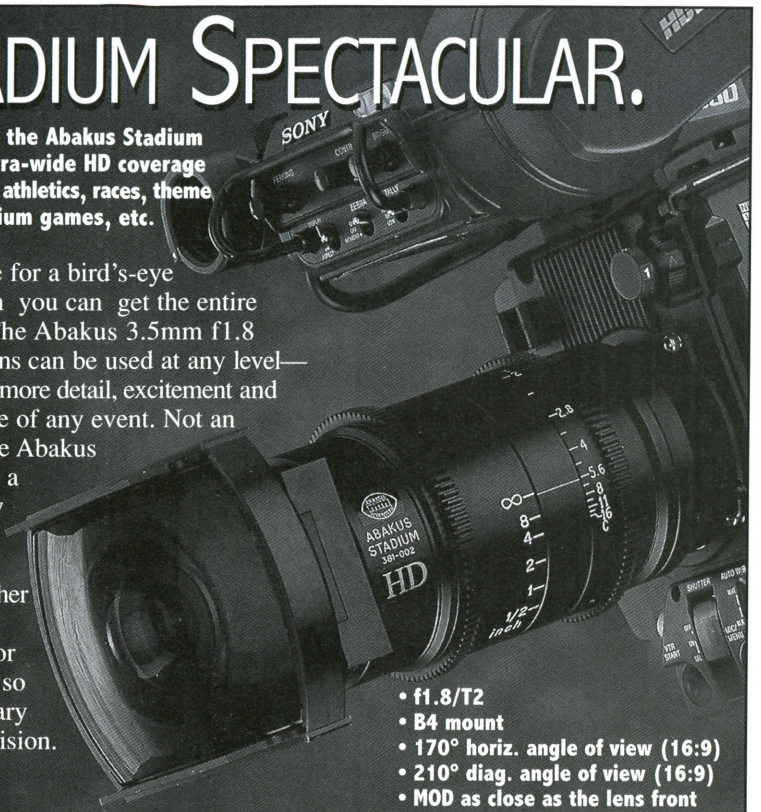
1-800-472-SONY ext. DCH
www.sony.com/professional

© 2001 Sony Electronics Inc. All rights reserved. Reproduction in whole or in part without written permission is prohibited. Features and specifications subject to change without notice. Sony, Betacam, CineAlta, and HDCAM are trademarks of Sony. All other trademarks are property of their respective owners. *On the set of Jaffe Braunstein Films with A&E's 100 Centre Street Series.

STADIUM SPECTACULAR.

Introducing the Abakus Stadium Lens for ultra-wide HD coverage of concerts, athletics, races, theme parks, stadium games, etc.

Why settle for a bird's-eye view when you can get the entire picture? The Abakus 3.5mm f1.8 Stadium lens can be used at any level—picking up more detail, excitement and atmosphere of any event. Not an adapter, the Abakus Stadium is a completely new *true HD* quality lens. No other video optic available for sale offers so extraordinary an arc of vision.



- **f1.8/T2**
- **B4 mount**
- **170° horiz. angle of view (16:9)**
- **210° diag. angle of view (16:9)**
- **MOD as close as the lens front**
- **40.5mm filterholder slot**

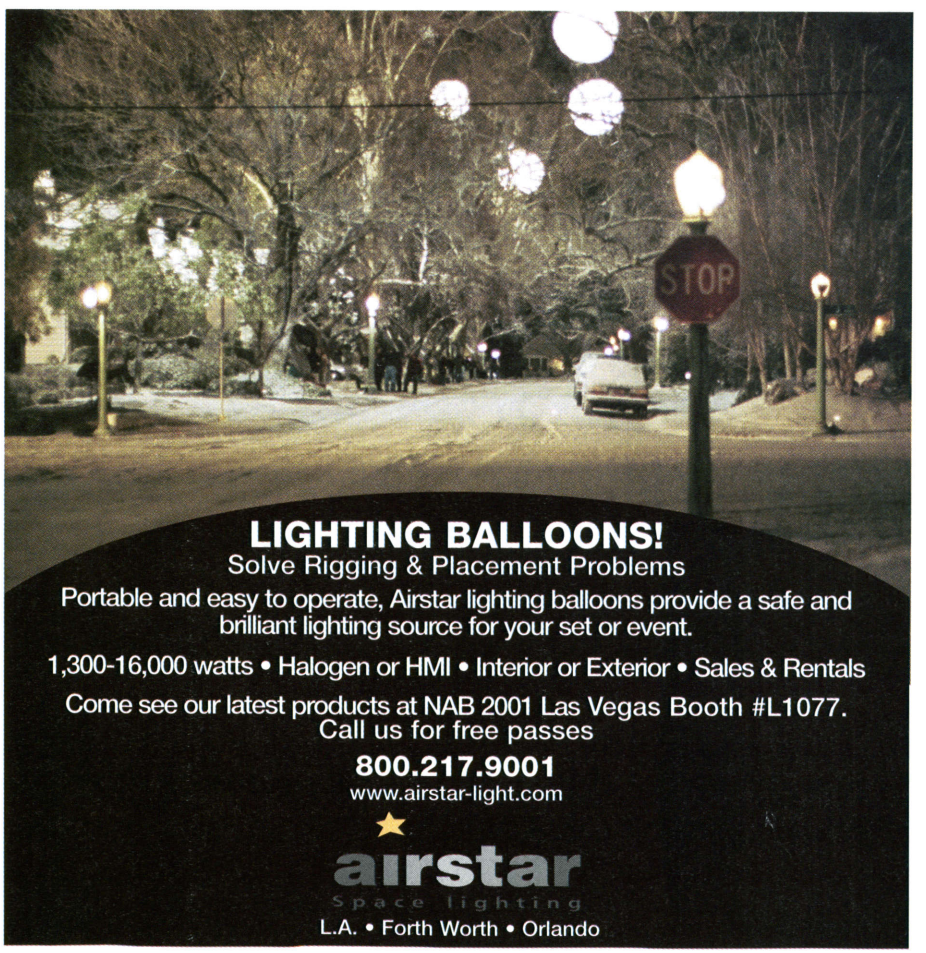
Inquire regarding SD version

16X9 INC.

Exclusive US Distributor
TEL 818-972-2839
FAX 818-972-2832
TOLL FREE 866-800-1699

WWW.16X9INC.COM

Inquire regarding sales & rental



LIGHTING BALLOONS!
Solve Rigging & Placement Problems

Portable and easy to operate, Airstar lighting balloons provide a safe and brilliant lighting source for your set or event.

1,300-16,000 watts • Halogen or HMI • Interior or Exterior • Sales & Rentals

Come see our latest products at NAB 2001 Las Vegas Booth #L1077.
Call us for free passes

800.217.9001
www.airstar-light.com

airstar
Space lighting
L.A. • Forth Worth • Orlando

with rare exceptions, everything was shot handheld. Prieto, who operated, says he placed the Moviecam SL on his knee when he wanted a steadier look. "[The Moviecam] really helped us in tight spaces, especially for the first story, when I was right up against the wall with wide lenses," he declares. "Arturo Castañeda, my long-time first AC, had to just wing it most of the time." Prieto also singled out gaffer Benito Aguilar for doing first-rate work under difficult conditions.

Prieto relied heavily on Kino Flos, citing their compact size and the fact they are easy to set up. He used real fluorescents for all night color in the "Octavio" and "Chivo" stories. "In Chivo's place, we used a mixture of cool white fluorescents and warm white ones — not Kino Flos, but real fluorescents. And no filters. The kitchen was warm white, so it had a greenish hue. In the outside patio, I used a cool white, which is green but has more blue. Standard household lightbulbs provided a yellow look."

The normal challenges of lighting were exacerbated by the bleach-bypass process. One of the most difficult sequences proved to be the lengthy car chase, when armed gang members are pursuing Octavio through the streets of Mexico City. Although it's a daytime scene, Prieto couldn't rely on natural light for the car interiors. He explains, "The skip-bleach is so extreme — especially on highlights, which it blows out right away — that if I had shot the scene with natural light, the exteriors would have been white, with practically no detail outside the vehicle. The audience needed to see the bad guys' car through the windows of Octavio's car, which meant I really had to pump light into that automobile.

"We were pulling Octavio's car with a generator," he continues. "Most of the time, I was tied onto [Octavio's] hood, handholding the camera, with lights and diffusion attached all around me. The challenge was to make it look as if it wasn't lit!"

The spectacular car crash was filmed with nine cameras, and because each of the film's chapters relied on

different visual approaches, Prieto had to carefully plan which camera was going to be shooting for which story. "I had different exposures for all the cameras, and I was crazy with the walkie-talkie," he concedes with a laugh. "The scene was shot at dusk, just as the sun was going down. We only had one stab at it."

Amores Perros, which took home the Prix de la Toute Jeune Critique at last year's Cannes Film Festival, depicts a savage, uncaring world in which dogs are both victims and reflections of their owners' amorality and aggression. As the filmmakers witnessed firsthand, the world presented is as dangerous as it is depressing. Iñárritu recalls that he was obsessed with finding the right locations to tell the story; he feels that no set looks and feels like a real location. For the dogfight scenes, he found a pit where real canine fights are held. As the small crew started to enter the building, they were assaulted by two gun-wielding teenagers who demanded they negotiate with gang leaders before they would be allowed to film. "They didn't want money," marvels Iñárritu. "They just didn't want us to cross the line. In the end, they protected us from other gangs — and they even appear in the movie."

Large-Format Conference

The Large-Format Cinema Association will hold its fifth annual LFCA 2000 Conference and fourth annual Large-Format Film Festival at the California Science Center in Los Angeles from May 16-19.

The conference will feature panel discussions on vital industry topics, including the effect the current state of the commercial cinema industry is having on the LF industry; understanding consumer spending of leisure dollars and LF's share of those dollars; what is "appropriate" LF content, and who decides?; the growth expectations of the institutional side of the industry; the prospect that commercial Hollywood will release more LF films; the profitability of commercial 35mm releases shown on the big screen; and the role of digital in capture and delivery. There will also be a technical session exploring the latest in

film stocks, postproduction techniques and photography.

The film festival will screen new releases, and the LFCA Kodak Vision Award will be presented to a distinguished LF cinematographer, filmmaker or director.

The LFCA was founded in September 1996 and is a not-for-profit, international association open to anyone interested in the LF industry. Its mission is to promote public awareness of large-screen entertainment formats, to provide a forum for sharing information, and to foster the growth of the industry.

For information, contact the LFCA at (949) 831-1142, fax (949) 831-4948, e-mail: lfca2001@lfca.org, Web site: www.lfca.org.

Large Format on the Net

GiantScreenBIZ.com recently launched a professional business information Web site for all of those involved in the large-format motion-picture industry. The unique electronic platform provides producers, distributors and exhibitors with invaluable access to an exhaustive database, and enables visitors to search for information, statistics and box-office charts related to the LF industry. The site will include daily business reports and more than 30 statistical graphs, company and people fact files, weekly box-office records for LF films, and industry links for major players in the business. A message board and job board can also be found on the site.

GiantScreenBIZ.com, (650) 618-1601, fax (650) 618-1631, Web site: www.giantscreenbiz.com.

Nodancing in Park City

The independent Nodance Film & Multimedia Festival, held in Park City, Utah, in late January, enjoyed its biggest and most successful turnout this year. Competition features and shorts were DVD-projected, and the festival debuted the Artisan Entertainment high-definition feature *Skeletons in the Closet* (see Production Slate, *AC* Dec. '00).

The pinnacle of the festival was the awards ceremony, during which the following winners were announced: Zuma Digital presented the Grand Jury Award for Best Feature to *Barstow 2008,* directed by Bob Morrow, and the Grand Jury Award for Best Short Film to *Urban Chaos Theory,* directed by Daniel Harris; Fotokem presented the Audience Award for Best Feature to *Pornstar: The Legend of Ron Jeremy,* directed by Scott Gill, and the Audience Award for Best Short Film to *Undone,* directed by Kandeyce Jorden; Movie Magic Software presented the Grand Jury Award for Best Documentary to *Starwoids,* directed by Dennis Pryzwara; The Film Festival Reporter presented the Audience Award for Best Documentary to *Pornstar: The Legend of Ron Jeremy;* 6161.com presented the Best Director and Best Cinematography awards to Gabriela Tagliavini and Scott Kevan, respectively, for *The Woman*

Every Man Wants; and the Best Screenplay Award to Jeremy Lerman for *Nebraska Supersonic.*

New to Nodance this year were panel presentations that included such speakers as Chris Gore (founder and editor of filmthreat.com), Gill Holland (founder and CEO of cineblast.com), David Veloz (writer/director of *Permanent Midnight*), Steven Puri (Centropolis Effects and producer of the TV series *The Watcher*), Art Alexakis of the musical group Everclear, and director Kevin Kerslake. For more information, visit the Nodance web site at www.nodance.com.

Festivities in the Nation's Capitol

The 15th Annual Washington, D.C., International Film Festival is set for April 17-29 and will include more than 100 features, documentaries, short films and special programs, as well as film favorites from past years. The focus of this year's festival will be a retrospective devoted to Argentinian director Eliseo Subiela (*La Conquista del paraíso*).

Highlights of the 13-day international fest include new films from Argentina, Britain, China, France, Germany, India, Italy, Japan, Lebanon, Poland, Sweden, Tunisia and Turkey. The 3-D version of the classic *House of Wax* will be shown, and the free Filmfest D.C. for Kids will also be featured.

Tickets will go on sale April 5 through Tickets.com at (703) 218-6500. For more information, visit the event Web site at www. filmfestdc.org or call (202) 628-FILM.

Film and TV Workshops

Cinematographer Rob Draper, ACS, whose credits include the features *Spitfire Grill*, *Master of Justice* and *Tales from the Crypt*, as well as the TV series *Ed*, will offer instruction at this summer's International Film & Television Workshops in Rockport, Maine.

The award-winning cinematographer will teach "The HDTV Digital Cinematography Workshop" and will join Sol Negrin, ASC to co-teach "The Advanced Video Lighting Workshop" and "The Advanced Video Cinematography Workshop."

Other workshops on various aspects of cinematography will also be conducted, including the one-week workshop "Advanced Cinematography," taught by Don Strine and Ira Tiffen.

Now in their 28th year, the International Film & Television Workshops offer instruction in Massachusetts, Cuba, France, Ireland and Mexico, in addition to Maine. Courses are offered in the spring, summer and fall.

For more information, visit www.theworkshops.com or request a free catalog by calling (877) 577-7700, e-mailing info@theworkshops.com or writing to The Workshops, P.O. Box 200, Rockport, ME, 04856. ■

A Call to Arms

John Toll, ASC makes carefully considered choices in recreating the World War II era for *Captain Corelli's Mandolin*, a romantic drama shot on the Greek island of Cephallonia.

Interview by Stephen Pizzello

Unit Photography by Peter Mountain

In *Captain Corelli's Mandolin,* World War II provides the dramatic backdrop for a touching love story set on the idyllic Greek island of Cephallonia. Adapted by screenwriter Shawn Slovo from the critically acclaimed historical novel by Louis de Bernieres, the film recounts the Italian occupation of Greece and its harrowing aftermath, during which Nazi troops were eventually deployed in Cephallonia to attack their former Axis partners.

The story's critical view of warfare is personified by its reluctant protagonist, Capt. Antonio Corelli

Photos courtesy of Universal Pictures

(Nicolas Cage), a mandolin-strumming artillery officer whose exuberant spirit initially elicits the disdain of the natives — most notably Pelagia (Penelope Cruz), the beautiful daughter of a respected village doctor (John Hurt). Educated and strong-willed, Pelagia is engaged to a local fisherman (Christian Bale), but she gradually succumbs to Corelli's charms after the officer is billeted at her father's home. When the strife on the island begins to escalate, however, the lovers are forced to weigh their feelings for each other against their ethnic allegiances.

An A-list project all the way, *Captain Corelli's Mandolin* teamed Oscar-nominated director John Madden (*Shakespeare in Love*) with two-time Academy Award-winning cinematographer John Toll, ASC (*Legends of the Fall, Braveheart*). Their efforts were bolstered by a top-notch team that included production designer Jim Clay, supervising art director Chris Seagers, costume designer Alexandra Byrne and makeup artist Lois Burwell.

When *AC* phoned Toll to request an interview, he was busy shooting six-day weeks in Los Angeles on *Vanilla Sky,* a project that reteamed him with director Cameron Crowe, with whom he had collaborated on the critically acclaimed *Almost Famous.* Despite his hectic schedule, Toll graciously spent part of a Sunday-morning respite answering questions posed by executive editor Stephen Pizzello. (Editor's note: Although *Captain Corelli's Mandolin* was initially scheduled to be released in April, the date was pushed to August at press time.)

***American Cinematographer:* Did you read the novel by Louis de Bernieres before you began working on *Captain Corelli's Mandolin*?**

Toll: When I knew I'd be shooting the picture, I started to read the novel, but I quickly decided not to finish it — I knew right off the bat that the film would only be able to cover about 20 percent of the material in the book. On previous projects, I'd gotten very involved in the book, only to realize later on that we weren't really shooting the book. This time around, rather than be distracted by all of the great things in the book that wouldn't be part of the film, I opted to approach the work purely as a film that was simply based on the novel. Otherwise, I might have found myself second-guessing various decisions or trying to talk somebody into including a certain scene from the book. The director, John Madden, and the screenwriter, Shawn Slovo, already had their hands full doing the adaptation, and they didn't need my involvement as well.

Were you still able to draw inspiration from the novel?

Toll: The book had a tone of 'magic realism' that I found interesting, but both John and I were drawn more to the story's realistic elements. That approach just felt right to me, because I felt that if we leaned too much toward the 'magical' elements there was a danger of making the film too sweet. Those aspects of the story worked well in the book, but when making a film I think you sometimes walk a very fine line between what is perceived as 'real' and what isn't. It is a wonderful book, however, and the island characters are fantastically drawn.

John Madden came onto the picture after the original director fell ill. How did that development affect the production?

Toll: John came aboard on relatively short notice, but the preparation of the picture was already well underway; they were locked into a shooting schedule because of Nic

Opposite page: Corelli (Nicolas Cage) and Pelagia (Penelope Cruz) share a tender moment beneath a canopy of trees on Cephallonia. Tree cover is relatively rare on the island, but careful scouting led the filmmakers to a promising and romantic spot. Below: Ruining the mood of an impromptu beach party, a German officer gives Corelli the dreaded Nazi salute.

A Call to Arms

Above: Pelagia and her father, Iannis (John Hurt) stroll through the spectacular scenery of their native land. Toll notes that "we were shooting in anamorphic widescreen, so we usually found ourselves placing characters in big settings, which made controlling the light difficult or impossible in the wider shots." Right: Most of Cephallonia's World War II-era architecture had been wiped out by an earthquake during the 1950s, so production designer Jim Clay and his crew created very authentic period facades by re-cladding the fronts of existing structures.

Cage's availability. The English production designer, Jim Clay, had already made plans to build sets on the island. When John took over, he met with Jim and together they came up with a final plan for locations and which sets would be built.

I got involved with the picture after John had signed on. I met him in February 2000 and went to Greece in March on a location scout. I then came back to L.A. for awhile, and we began shooting on Cephallonia at the end of May. I like John as both a person and a director; he's a very intelligent, personable guy, and he has very good taste.

What kind of collaboration did you have with him?

Toll: We'd sorted out our relationship before I even took the picture. We had a great meeting in L.A., and we also spent a lot of time on the phone. He would tell me his ideas, and I would tell him mine, so we knew what we were after by the time we scouted the locations. We had a similar take on our general approach to the work, so it was just a question of going in and finding the details. John had a lot of specific ideas, and he thinks about the whole picture. He realizes that in addition to the story and the performances, you also have to factor in the production design and the overall visual context. In that sense, he's a total filmmaker, as opposed to, say, a writer who might be most focused on seeing his dialogue performed onscreen.

Cephallonia is where the events depicted in the book actually took place. How did the authenticity of the location affect the narrative?

Toll: Since John decided to shoot the story where certain aspects of it actually happened, we were automatically thrust into the more realistic aspects of the story, which validated our approach to the material. There were a lot of older Greek people around who confirmed that the book was pretty accurate; they told us that yes, Germans had taken hundreds of Italians out in the field and machine-gunned them to death.

A big part of the film's story is about how well the Greeks and the Italians began to get along, even though the Italians had invaded the country. There are many similarities in the two cultures, and Cephallonia had been occupied by the Venetians for a few hundred years. The Italians were on the island for almost three years during World War II, and once they settled in, they mingled well with the Greeks. In fact, when the Italians surrendered to the Germans, some of them tried to hide, and many of the Greeks tried to help them.

Today, Cephallonia is a very popular destination for English tourists. They even have *Captain Corelli* tours that visit all of the places in the book. I'd never really spent time in the Mediterranean, but I liked the idea of shooting there, and I also liked the idea of doing a love story set against a big historical event.

Given the nature of the story,

I assume that you set out to exploit the island's natural beauty.

Toll: We did, but I wasn't interested in presenting it in a pictorial, 'beautiful' type of way. I was trying to go out of my way not to take that classic sort of approach. For example, the water usually has a very vibrant and saturated blue/green color that definitely gets your attention when you see it, but on film I found it to be almost surreal and unattractive in a certain way. In contrast to that, the landscape was very mountainous and had a feeling of being rugged and harsh, which I thought was quite interesting.

We wanted to develop a look that worked against the picture-postcard aspects of the settings. We felt that if we went with a simpler and more realistic approach, the audience could appreciate the predicament of the characters more than if the settings were 'magical.'

What was the quality of the light in Cephallonia?

Toll: The day exterior light was extremely contrasty. We were shooting in the summer months, and the island is pretty far south. We usually had clear, bright, blue skies, and we actually went through a period where I didn't see a cloud for six or seven weeks! It was also very hot, usually over 100 degrees, sometimes as high as 115 or 120.

Because it gets so hot and dry during the summer, the landscape becomes very stark-looking — almost like a desert at times. The sun is very harsh, and there's this wild contrast that exists between the land and this huge expanse of intensely saturated blue water and sky.

When we worked outside, it would usually be for a whole day, and we were faced with the usual problems of lighting continuity as the light changed throughout the day. We were also shooting in anamorphic widescreen, so we usually found ourselves placing characters in big settings, which made controlling the

light difficult or impossible in the wider shots. I actually suggested shooting in the 1.85:1 format, but John liked the idea of using the compositional opportunities of 2.35:1. I felt it might be interesting to work against what you might expect from a picture of this kind, and that it might be good if the picture felt smaller and didn't have a sense of being a 'big picture.' I thought the picture would have plenty of scope in any format, and I didn't think we needed the extra help of the 2.35:1 ratio.

When I suggested this, I knew that both John and production designer Jim Clay thought I was completely insane, but they very politely listened to me. Then John said that he really liked the widescreen format and thought it could work well for us. Now, having shot the picture, I find it impossible to see it any other way.

How did the anamorphic format affect your shooting and lighting?

Toll: The anamorphic format didn't change the day-exterior work much. It probably made light control more problematic, but it would have been difficult in any format. We probably had to work harder to use the frame well. When you shoot in anamorphic, I think there is a real obligation to fully use the frame, and sometimes compositions become a little more studied and formal because of the extra width. I think you also have a tendency to move the camera in different ways than you would in other formats. These are not necessarily bad things, and most of the time they're very interesting and exciting. To me, it just means that you need to be extra conscious of how the whole frame is working all of the time.

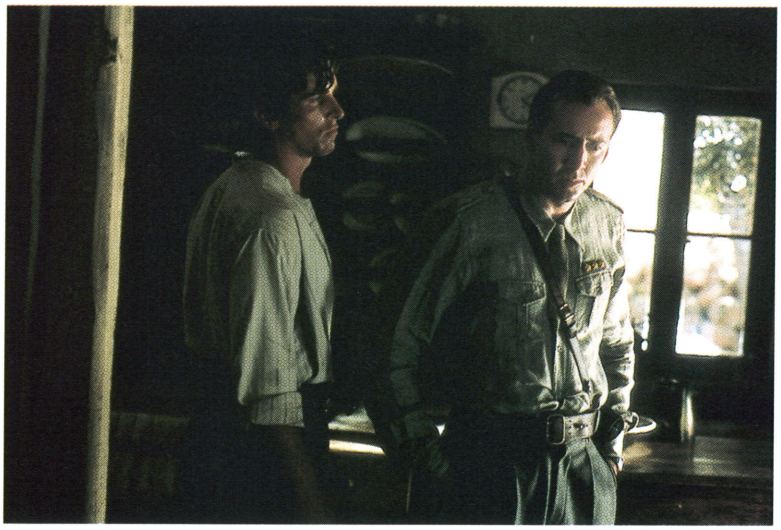
For the night work and interiors, I worked at a higher light level than I would have on a spherical picture. In lower-light situations, I find the lack of depth of the anamorphic format a bit distracting.

What did you do to try to combat the island's contrasty conditions?

Toll: I actually became attracted to the stark, realistic feeling of it. Rather than trying to minimize the contrast, I tried to use it as much as possible. After a period of seeing many cloudless days, I could pretty much depend on consistent sunlight and, like it or not, that was the reality of the island. However, I actually did think it was interesting. Seeing very intense sunlight glaring off the rocks and dusty roads seemed right for the feeling of the place. It just became a question of how to make it work for the picture, but even in direct, over-

Left: Corelli shares a meal with Iannis and Pelagia at their home, amid cooling shade provided by overhead foliage. Below: The crew sets up a crane arm to capture a sweeping vista.

A Call to Arms



Right: A palpable tension develops between Corelli and Pelagia's fiancé, a local fisherman named Mandras (Christian Bale). Below: While shooting this waterfront party sequence, Toll "used tungsten-balanced light and stayed away from a cooler night look. The warmer look seemed more appropriate for this picture. We hung electric party lights over the dance floor and used those as motivation for general ambience. We lit mostly with 20Ks, aimed directly through layers of diffusion when we had enough room, or bounced into large muslin frames when we were in tighter places."

head, midday sunlight, there is usually a way to make the light work for you. We were careful about how we staged sequences and planned our angles of coverage, so we were usually shooting in a direction that was best for us. John was terrific with all of that, because it required careful planning in staging the scenes, and he worked very hard to help make it work.

Lighting continuity was also a concern, because we would often be in a sequence for a whole day or over several days. We therefore needed to plan our angles to avoid obvious mismatches from shooting at different times of day. The close-ups could also get a little tricky at times, because it meant manipulating the light on the actors' faces to maintain the feeling of harsh sunlight, without some of the unflattering characteristics of that look.

Did you use any filtration or special processes to deal with the contrast or enhance the look of the film?

Toll: I decided not to; I opted to play the realism and not try to over-romanticize the look. I did do a lot of testing, and at one point I actually contemplated *exaggerating* the natural contrast of Cephallonia. Before I went to Greece, I did some tests at Deluxe Hollywood with Beverly Wood. I tested the CCE process simply because I wanted to leave no stone unturned. During those tests, I used just about every emulsion that Kodak manufactures, just to see what would happen. I thought the CCE look had some possibilities; I considered really going for shadow detail and very hot highlights, and when I tested that approach it looked pretty interesting. I shot some contrasty situations in L.A., and when I went back to Greece during prep I shot some additional test footage there in even more contrasty situations. I then took that footage to Deluxe London, where I experimented with different looks.

When I shot in Greece, I used some local people from the island as stand-ins for Penelope and Nic. The woman especially looked a lot like Penelope and had a very similar skin tone. When I began to see how the CCE process was working on the skin tones in close-ups, I started to think that it probably wasn't the right look for this picture. I thought the process itself was very interesting, but it appeared to be a little harsh and unflattering to the olive skin tones that most of the actors in this film have. I decided it wasn't right for us and went back to the normal print processes.

However, I did find myself wishing that I had a way to minimize the color saturation of the existing print stocks. I find that the Vision print stocks have quite a bit of contrast, so I thought that I didn't really need the CCE process to add much more contrast to the image. But I kept thinking that it would be great if there were an alternative to the existing color-saturation levels of the current Vision print stocks. I think both of the Vision print stocks are great if you're looking for very rich blacks and saturated color, but every picture doesn't necessarily want that look. I wanted to keep rich blacks, but I also wanted less color saturation, and there seemed to be no way to do this. I tried various types of filtration, but I wasn't happy with the way they changed the overall feeling and look of the picture.

We'd like to congratulate all this year's Academy Award Cinematography nominees:

Oh Brother, Where Art Thou?: Roger Deakins

The Patriot: Caleb Deschanel

Malena: Lajos Koltai

Gladiator: John Mathieson

Crouching Tiger, Hidden Dragon: Peter Pau

And we thank Roger Deakins for shooting with our S4 primes

This year, Cooke S4 lenses were used on two of the Best Picture, three of the Writing and four of the Actor/Actress nominations

The two Best Picture nominations are:

Erin Brockovich: Ed Lachman D.P.

Chocolat: Roger Pratt D.P.

We thank *them* for using our S4 lenses

Cooke
OPTICS SINCE 1893

England. Voice: 44-116-264-0700. Fax: 44-116-264-0707 • Canada, South America, U.S.A. Voice: 973-335-4460. Fax: 973-335-4560 www.cookeoptics.com

A Call to Arms

Right: Toll (far left, in hat) surveys a setup while Nicolas Cage hones his chops on the mandolin. Below: Director John Madden coaches Penelope Cruz for a scene in which Pelagia's herb-gathering expedition leads to a passionate encounter with Corelli. The filmmakers sought a setting with trees that would create dappled light, but they soon discovered that Cephallonia didn't have many suitable groves. "We finally discovered one area that I thought looked pretty good, but it was fairly limiting because of its size," Toll recalls. "John thought it might be too small, so we shot some stills with the Kodak/Panavision PreView System. After looking at the stills of this area in our format and with some added color, it seemed to work okay. We had to be careful, but with the right focal lengths and compositions we were able to make the setting look much larger than it was."

Which film stocks did you end up using for *Corelli's Mandolin*?

Toll: I tested with Kodak's medium-speed stocks, but I wound up shooting most of the picture on Kodak's pre-Vision, slow-speed [100 ASA] 5248. To my eye, it just looked the best; the shadows looked deeper, and the highlights had more detail. I often tried to blow out the highlights and make them disappear, but when I wanted them to have detail, they did. For some of the interiors and night exteriors, I went with the Vision [500T] 5279, because we were shooting anamorphic and I needed the stop. But I found that the 5248 worked very well as a general, all-around stock. It looked great outside in all types of lighting situations. It has a great range of detail, and I found that it worked well with the contrast of our location and the black levels of the Vision stock. I know that many cinematographers have begun using the wider-latitude, medium-speed negative emulsions like 5277 and 5274 to help soften the contrast of the Vision print stocks, but I found that the 5248 worked well, especially in the highlights, and maintained a wonderful sense of richness without sacrificing any of the blacks.

Do you ever worry when you have to mix different emulsions within a picture?

Toll: I never used to, and in the past I have mixed emulsions in the middle of individual sequences. I used to hear people talk about the grain structure of different emulsions being a problem, but I never found that to be the case. These days, however, I do have more concern about mixing negative emulsions. I think this has come about because of the print stocks. It's my feeling that the change to the Vision print stocks has changed the apparent characteristics of some of the negative emulsions. In particular, I feel that the higher-speed negative emulsions look more contrasty and feel harder and sharper-edged than when they were first introduced and when we saw them printed on 5286, the previous version of print stock. In making negative-comparison tests, I see more of a difference between the current negative emulsions than I did before we began using the Vision print stocks. As a result, I'm now more sensitive to mixing negative emulsions within a sequence; in fact, I try to stay with one emulsion as much as possible while shooting a feature.

You were working with a British director, so did you use the English crew system?

Toll: I like working in the American system, but I've also done a lot of pictures out of the country and I can work both ways. My crew was actually a great mix of U.K.-based, American and Australian people. I took my American assistant cameraman, Christopher Toll, but the rest of the camera crew was English. The camera operator was Peter Cavaciuti, and the B-camera assistant was Graham Hall, who had worked with me on *Braveheart*. The grips were mostly English and headed by Kenny Atherfold; the lighting department was Australian and included gaffer Mick Morris, with whom I'd worked on *Wind* and *The Thin Red Line*. We organized the camera department in the American system, and the grips and lighting department worked in the English system. John Madden and I would work out the shots, as we would in the American system, and everything

fell into place from there. It worked quite well.

Why did the production build such extensive sets on the island? Was it too difficult to create a period look with the existing architecture?

Toll: There was an earthquake on the island during the 1950s, and it completely destroyed about 90 percent of the buildings there. As a result, nearly all of the architecture that now exists was built after the quake. The buildings that were there before the quake were really beautiful, and the architecture had an Italian influence because the Venetians had been on the island from the 1600s through the early 1800s.

In that respect, the big problem with our location was that all of the elements that would have helped us recreate the historical context no longer existed. The only thing about the island that helped us, in terms of creating a sense of authenticity, was that it was the same place where these historical events had occurred. It was a fairly large island, so our choices about where to place the sets and characters became the most important consideration. The main town in the story, Argostoli, is on the southern part of the island, and it's a really busy place. Since the town no longer had any actual World War II-era architecture, we opted to find another area to shoot in.

Some of the movie takes place in a small village where the family lives, and other scenes take place in the town where the Italians set up their base of operations. We therefore needed to create the village and the town with sets that resembled the original Venetian architecture that still existed during the 1940s. We also needed a seaside port for arrival scenes of the Italians getting off their boats. We eventually found a suitable town called Sami on the northern coast of the island. Jim Clay worked out a way to re-clad the fronts of the existing buildings to create authentic period facades, and art director Chris Seager supervised all of the detailing. They eventually built three main, interconnected streets, a town square and a village, which involved an incredible amount of work. We began work on the picture in the town, and we shot there for about a month. The sets really gave us a sense of the period, and they were so complete that we could essentially shoot in 360 degrees.

Working amid the fading light of dusk, the crew augments a scene with some artificial light.

Jim did a fantastic job with all of his work on the picture. In fact, the sets were so good that a lot of the tourists couldn't believe that the buildings weren't made from authentic materials. While we were there, people even started shooting postcards that featured our sets! Even after we ripped the sets down, tourists kept showing up looking for 'Old Argostoli,' because they'd heard it was up there! [Laughs.]

Did you light any major night sequences in the town set?

Toll: We did a big waterfront party sequence in the town. There was a large dance floor and a couple hundred extras. I wanted to keep the night sequences warm in color, so I used tungsten-balanced light and stayed away from a cooler night look. The warmer look seemed more appropriate for this picture. We hung electric party lights over the dance floor and used those as motivation for general ambience. We lit mostly with 20Ks, aimed directly through layers of diffusion when we had enough room, or bounced into large muslin frames when we were in tighter places.

I usually shot at T4 or 4.5 because of the number of people in the shots, and to facilitate some depth of field. There were some big shots with quite a few people, and I was trying to keep backgrounds and foregrounds as sharp as possible. There was also something about this picture that made me want to shoot with more depth of field; I think it was the period aspect and the fact that the sets were so detailed and interesting. I often used wider lenses to try and show as much of the sets as possible. Panavision's 35mm anamorphic lens was one of our workhorses, and it presented us with many compositional opportunities. It's a wide lens but it doesn't have an exaggerated perspective, and we kept using it to place the characters in the settings with as much background as possible.

What other techniques did you use to recreate the World War II era?

Toll: A lot of that sprang out of the location, the production design, the costuming and the makeup, and all of those departments did a wonderful job. When you're doing a period picture about a specific

A Call to Arms

Right: Toll and his crew, protected from flying debris by clear shields mounted to their cameras, shoot the approach of a German tank for the film's one major battle scene. "One of the first conversations I had with John [Madden] concerned the story's war sequences," Toll says. "Although they were extremely important to the film, the battle sequences were really secondary to the love story between Corelli and Pelagia. John felt that he didn't want to overemphasize the combat sequences or let them take over the physical production of the picture. We opted to compress the battle scenes into one moderately sized sequence that took place in the Argostoli set that Jim Clay had built."

culture, if all of those elements are in place, you're 90 percent there in terms of creating the ambience.

The casting of our background actors was also crucial to the sense of realism we were after. We had incredible research materials on this show, including some fantastic still photography from that era. During prep, we met some people from the island, and these photos could have been of their relatives. Of course, the people living on the island today look much different — they're healthier and more robust. There was a certain severity in the realism of the still photos that simply doesn't exist in the people who live on the island now. They're not living in the midst of World War II, and they have a comfortable lifestyle. As a result, we couldn't just take local people, throw them into costumes and put them in the background. We tried to cast people who had a look that was similar to those in the research photos, but it took a great deal of meticulous work from the makeup, hair and costume departments to get them looking right.

When shooting period films, some cinematographers avoid using many of the more modern filmmaking techniques, preferring to shoot in the style of the given era. Did you go that route in composing the images on this film?

Toll: Not really. I never quite understood that idea. I don't like the idea of restrictions and cinematic rules in general, and I guess I don't like the idea of limiting my choices in developing a photographic style for a picture. Quite honestly, my approach to the work is to mentally put myself inside the story, rather than staying outside the material, looking at it. I therefore often try to use the camera in a way that puts the audience members inside the onscreen events,

almost as if they're participants. The actual technique might change on every picture, but I think you need to keep as many options as possible open to you. Whether it's a contemporary story or a period story is irrelevant. It just seems like when you're surrounded by all of the story's visual elements — great sets, costumes and everything else — you want to occupy the best seat in the house, so to speak. At the same time, you don't want to be so far into the scenes that you can't see the larger picture, so I try to strike a balance between the viewpoint of a participant and an observer. I think striking that balance is what makes all the difference in terms of establishing a certain flavor or texture; as a viewer, you want to feel that the situation is real, while not feeling somehow that the onscreen events are being presented to you.

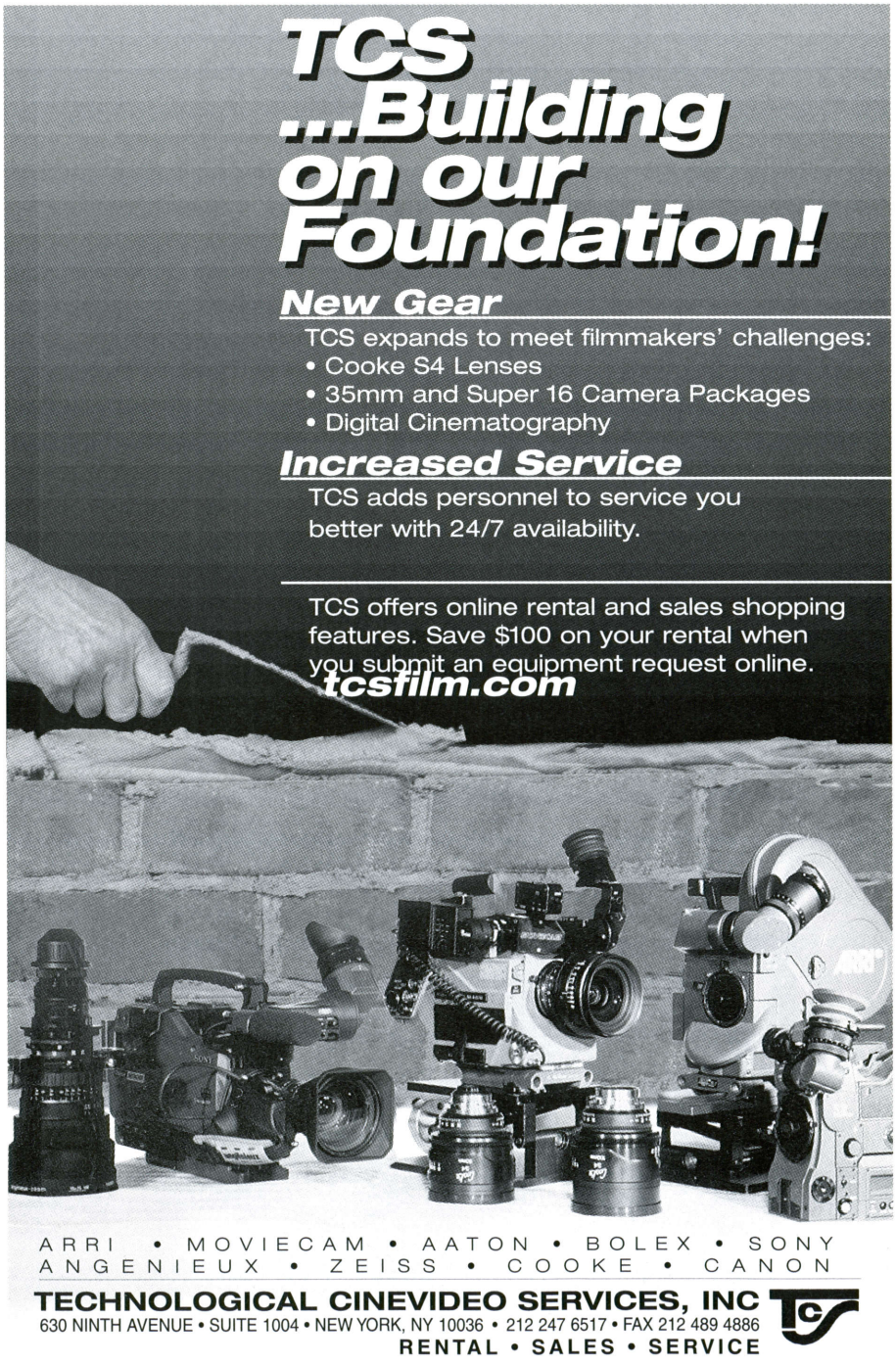
In trying to strike that balance, however, I try not to take a rigid approach to the work. The first time I show up on a location or set, I just put a lens on a finder and start looking for possible perspectives for individual sequences. Then, in collaboration with the director, I try to predetermine as much as possible about how we'll approach a sequence. Meanwhile, in the back of my mind, I'm trying to stay open to any new ideas that seem to work for the story. I don't see a need for limitations on which techniques we choose to use. And to be honest, that's what makes it so much fun.

Did the location cause any logistical problems?

Toll: Being on an island meant that we had to plan much further ahead for any special equipment needs. Almost everything needed to be shipped in by ferry, because it was almost impossible to air-freight anything to the island. Most of the equipment would come from London, and it would be driven to Italy and then put on ferries and shipped to the island. Sometimes this worked fine, and sometimes there were delays. If we requested a certain piece of equipment, we had to do it well in advance. It all went fairly smoothly, though, because our producer, Mark Huffam, had things well in hand.

On the island itself, we encountered interesting challenges. The terrain could be extremely difficult to deal with because it was very uneven and full of sharp, jagged rocks. We very seldom laid dolly or crane track on level ground, but Kenny Atherfold, Phil Kenyon and the rest of the grip team were ingenious in the different ways they could lay track and how quickly they could do it.

Camera operator Peter Cavaciuti also had some interesting Steadicam moments navigating sharp rocks and uneven terrain. In addition, Mick Morris and the light-



Jimmy Jib
TRIANGLE
Made in the USA
Starting at
$8,235.00
(Standard jib with remote, two axis head)
* Made Of Super Rigid, Triangular, Aluminum Tubing
* More Stable
* Bigger, Beefier Head
* Extends to 30ft (9.1m) reach
* Breaks Down To a 3ft 8in Package
* Handles 50 lbs. (22.6 kg) at 30ft reach
* Operates Video And Film Lenses
Shown with optional Dutch Roll
Stanton Video Services Inc.
2223 E. Rose Garden Loop
Phoenix Arizona 85024
e-mail: jimjib@goodnet.com
Web: www.jimmyjib.com
Tel: 602-493-9505
Fax: 602-493-2468

Jimmy Jib
Lite
If you have a lightweight camera...
Only
$6,143.00
Includes 6, 12 and 18ft jib with remote pan, tilt, zoom, focus and iris
...Why not use a lightweight jib
* Weighs Only 55 lbs
* 15 lb. Camera Capacity
* 6ft,12ft, and 18ft Reach
* Smooth and Fast
* Remote Joystick Control
* Two position focus memory
* AC or DC Operation
* Smooth and Accurate Focus System
* Breaks Down to 3ft 4in
*Uses our proprietary, Quiet Drive motors

New!
Jimmy Jib Mini Head
$3995.00
* Handles 25 lbs. (11kg)
* One RPM in 2.5 seconds
* No Backlash
* Super Smooth
* Operates most lenses
* Extends to 1000ft (304m)
Fast enough for sports... smooth enough for talking heads.
Kit includes:
* Mini Head
* Control Panel
* Focus Motor
* Iris Motor
* Power supply
* 200ft (60 m) Extension Cable

VFS
THE ARTSY.
WITHOUT THE FARTSY.
VFS2000
VFS
vancouver film school
new media • animation • film • acting • writing
1.800.661.4101 vfs.com 604.685.5808

A Call to Arms

ing department seemed able to get a light or a frame in the most unlikely spots on very short notice.

Which camera system did you use on *Captain Corelli*?

Toll: I used a Panavision system provided by the company's U.K. branch. I have a great relationship with them, and they gave us excellent support; I enjoyed dealing with their director of marketing, Hugh Whittaker. Our main cameras were two Panaflex Golds, our Steadicam unit was a Millennium XL, and we also had a Panastar on hand.

I made use of the Kodak/Panavision PreView System as well. I initially had mixed feelings about using it, but I thought it might help me to find a style in which I could really work with the contrast. I took the PreView System on our location scouts in prep, and it helped enormously in the selection of the locations. When you're working with a director for the first time, you spend the prep period trying to get to know each other and determining the type of approach that will make both of you happy. John went out of his way to accommodate me, but there were times when we would see the same location two different ways — there were times when he didn't see something the way I did, or vice versa. But I could use the PreView System to photograph the prospective locations, print up shots and manipulate the contrast to show him what I had in mind. It was better than taking still photos, because I could format the shots and color-correct them. That helped us both to see the value of some locations that were in question.

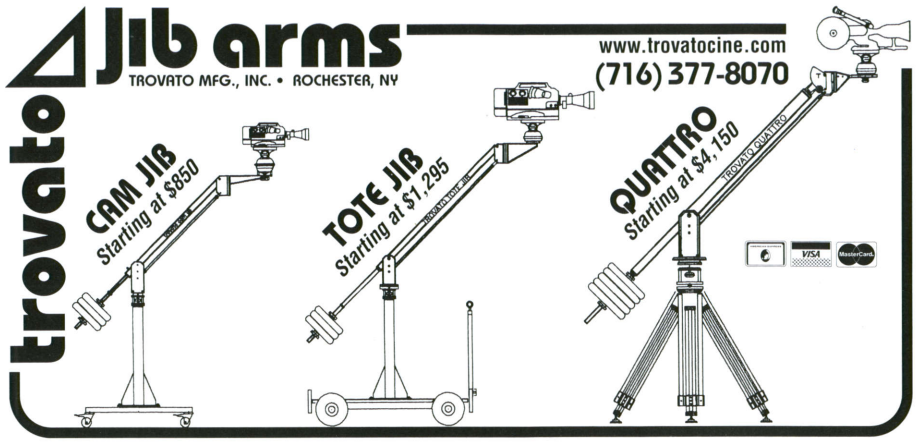
For example, there's a scene between Corelli and Pelagia when they first admit to each other that they're in love. It was a day-exterior scene that needed to be set in a relatively secluded place. We thought the best setting would be a grove of trees that felt private and out of the way.

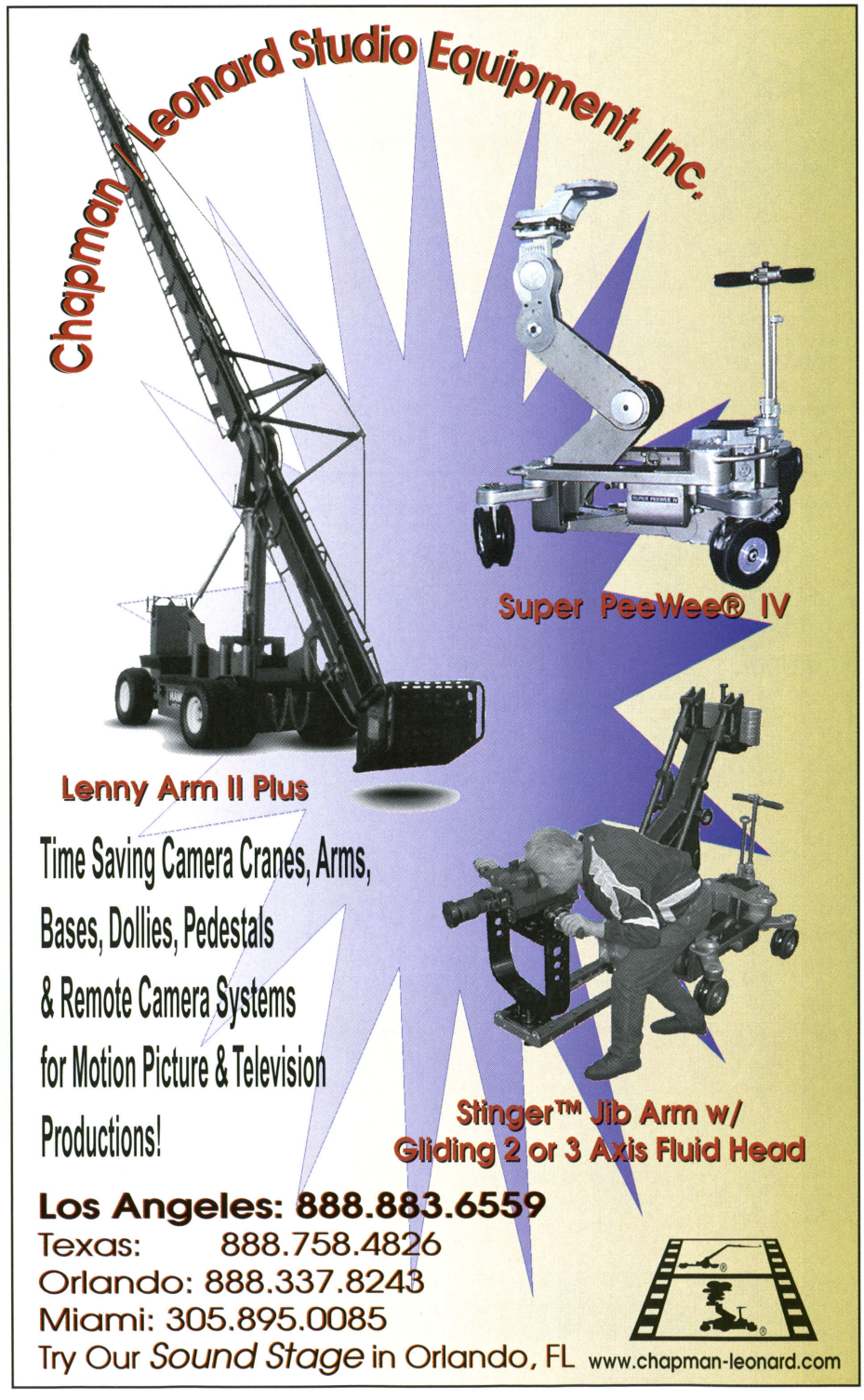
This seemed like a great idea until we starting looking for the trees and discovered that there weren't many groves of trees on Cephallonia that would work for us. The most prevalent tree growth on the island was olive trees, and they didn't grow in a way that would help us with this scene; they were usually planted in the middle of open spaces, far apart, and they look very heavy and dense. We were looking for beautiful, leaf-filled branches that would create dappled light, but those were extremely difficult to find.

We finally discovered one area that I thought looked pretty good, but it was fairly limiting because of its size. John thought it might be too small, so we shot some stills with the PreView System. After looking at the stills of this area in our format and with some added color, it seemed to work okay. We had to be careful, but with the right focal lengths and compositions we were able to make the setting look much larger than it was.

When we shot the scene, we put the actors under the trees to help create a soft, continuous ambience overhead. To fill in the large patches of hard sunlight, we hung 12-by-12-foot frames with various types of diffusion or camo nets in the trees and manipulated them with pulleys.

We also used lights to augment the hard sunlight — 18Ks and 4K Par HMIs. The idea was to try and maintain the feeling of soft, dappled sunlight with streaks of harder sunlight also visible in frame. As the sun shifted, we would either add frames or move them to create the dapple and the hard light to emulate the sun, or we would move the actors a few feet to where there was real dapple and sun. It went great for the first few hours, but in the afternoon, as the sun began to move more quickly toward the horizon, it became a real scramble to keep up with the light. We were constantly asking Nic and Penelope to change





A Call to Arms

The crew had to deal with Cephallonia's high heat and uneven terrain.

position and move over to a slightly different spot because of the light. We were able to cheat it all quite successfully because we were primarily using long focal-length lenses and the backgrounds were non-distinguishable. This type of cheating and moving around can be a real inconvenience to any sequence, and it's particularly disruptive to a love scene, because love scenes get taken much too seriously on the set and they never seem to go easily. Luckily, the actors were very professional and cooperative, and they both had a sense of humor, so we were able to finish the scene and make it look fairly decent.

How did you handle the film's battle sequence, in which German forces attack the island?

Toll: One of the first conversations I had with John concerned the story's war sequences. Although they were extremely important to the film, the battle sequences were really secondary to the love story. John didn't want to overemphasize the combat sequences or let them take over the physical production of the picture. We opted to compress the battle scenes into one moderately sized sequence that took place in the Argostoli set that Jim Clay had built. In the scene, Corelli's unit takes a

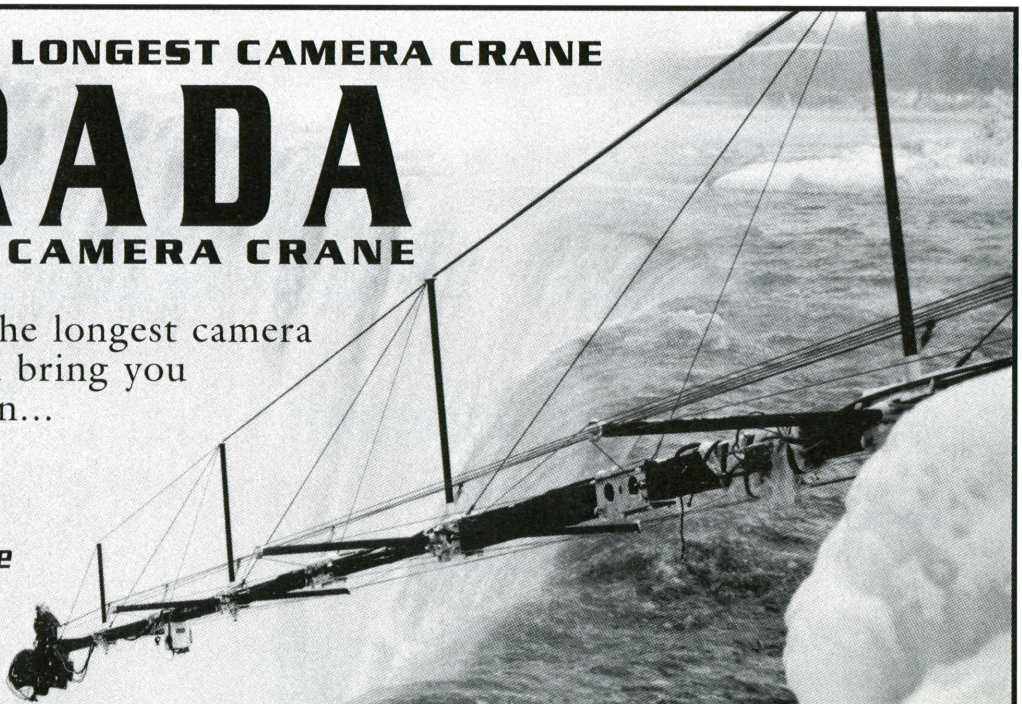
THE WORLD'S LONGEST CAMERA CRANE

STRADA

45' to 100' CAMERA CRANE

The inventors of the longest camera crane in the world bring you the next generation...

- 3 times more rigid
- 1/3 less set-up time
- Motorized dolly



STRADA LA
Toll Free: 877-632-8444
Fax: (541) 549-4226

TORONTO, CANADA
William F. White, Ltd.
Tel (416) 239-5050
Fax (416) 207-2777

AUSTRALIA
The Grip Shop
61-2-9564-0059
Fax: 61-2-9564-0083

LONDON, ENGLAND
Camera Corps Ltd.
Toll Free 44 [0] 1932 572299
Fax 44 [0] 1932 572674

STRADA NY
(914) 773-6555
Fax: (914) 747-4740

CORPORATE HEADQUARTERS FOR SALES & LEASING INFORMATION
(541) 549-4229 · Fax (541) 549-4226 · www.stradacranes.com

cannon and tries to defend Argostoli as the Germans begin attacking and bombing it from the air.

We had a second unit headed by Vic Armstrong, who worked with cinematographer Peter Field and operator John Palmer. We spent a week shooting the sequence with the first and second units combined, and then the second unit worked independently to pick up additional coverage. Most of the action is seen from the Italians' perspective, shot mainly with the Steadicam or handheld; the Germans are shown in longer-lens perspectives. We used Panavision's C-series lenses on the Steadicam, and our longer lenses were the anamorphic 11:1 and 3:1 zooms.

We had no real aircraft for the bombing sequences; all of the planes were created digitally by a London-based company called Double Negative. They had just done extensive work on *Enemy at the Gates,* and we were able to benefit from their experience. The art department did a great job in creating the destruction in Argostoli. All of the beautiful, Venetian-style architecture they had crafted was turned into rubble and bombed-out buildings for those sequences. But it was beautiful rubble! [Laughs.] ■

Toll strides through a field of rubble in his best impersonation of General George S. Patton.

DIGITAL FILM

PRESENTING . . .

World-Premiere at NAB, booth E2333 (Sands)

df-cineHD

portable **24p** editing solution

- capturing uncompressed HD(24p) on set
- instant review and 'dailies' projection
- ready for postproduction
- battery-powered

DAS WERK

Member of DAS WERK AG

P+S TECHNIK

P+S TECHNIK GmbH . Munich

Fax ++49 89 45 09 82 40 . Tel. ++49 89 45 09 82 30

E-mail: info@pstechnik.de . www.pstechnik.de

Local Contact, US :

West Coast Cine Service, Seattle Tel: ++1 206 295 1411 Fax: ++1 206 766 9533

director's friend

www.directorsfriend.com

Girl Trouble

Cinematographer Karl Walter Lindenlaub, ASC, BVK and director Harald Zwart discuss the visual setup for their comedic romp *One Night at McCool's.*

Interview by David E. Williams

Unit Photography by Jamie Midgely

Playing on the conceit that beauty is in the eye of the beholder, the romantic farce *One Night at McCool's* finds a hapless trio of men undone by their lust for a young, voluptuous woman. The story is told through flashbacks, with each of the men — a dim bartender (Matt Dillon), an egomaniacal lawyer (Paul Reiser) and a well-meaning cop (John Goodman) — describing how he fell under the spell of the manipulative Jewel Valentine (Liv Tyler). Their stories ultimately converge when this femme fatal pits the patsies against

Photos courtesy of USA Films.

each other, prompting one to call upon an aging hitman (Michael Douglas, who also produced the film) to solve his increasingly desperate dilemma. At that point, the black comedy becomes a full eclipse, with each of Valentine's would-be lovers receiving his well-deserved comeuppance.

Visually, *One Night at McCool's* presents the men's individual perspectives, all of which focus on Valentine, in three distinctly different yet cohesive looks. To accomplish this, Norwegian director Harald Zwart, whose credits include the 1998 thriller *Hamilton* and dozens of award-winning commercials, enlisted German cinematographer Karl Walter Lindenlaub, ASC, BVK. The cameraman established his career in the United States with the visual-effects-laden films *Stargate*, *Independence Day* (see *AC* July '96) and *The Haunting* (*AC* Aug. '99), as well as such diverse dramas as *Rob Roy*, *Up Close and Personal* (*AC* April '96), *Red Corner* and *The Jackal*. Lindenlaub recently completed principal photography on the crime drama *City by the Sea* for director Michael Caton-Jones.

Upon wrapping *One Night at McCool's*, Zwart and Lindenlaub dropped by the ASC Clubhouse in Hollywood to discuss their collaboration.

American Cinematographer: Harald, what interested you in having Walter shoot this picture?

Harald Zwart: Because this is a small, quirky story, I was very worried that the film would end up looking small and arty, and coming from commercials, I knew that I could easily get carried away with the camerawork. I therefore wanted a cinematographer who was solid and had done bigger pictures, one who could expand this small story and also make it accessible. We needed a fabulous look, one that represented these different viewpoints as the story is being told, but also one that was consistent; having the first shot in the movie look like the last shot was really important to me. Fortunately, Walter was interested in doing a smaller picture, and we managed to convince him that this was the right project for him.

Karl Walter Lindenlaub, ASC, BVK: I was definitely looking for a project that involved me on a more personal level — not only in regard to the technical aspects of shooting the film, but also the process as a whole. I think it's easier to work on smaller projects because the pressure is not as intense and people tend to talk more openly. That was definitely true on this film; there was a great exchange of ideas and an open dialogue, which I think was as important as our budget, if not more so.

In the end, I think cinematographers have to get their satisfaction out of the process of shooting a movie, because a lot of other aspects of the film business are out of our control. You can put a year of your life into a film and then see it fizzle at the box office, and everybody is

The ironic comedy *One Night at McCool's* tells the story of three hapless men and their obsession with the same woman. Opposite page: The crew gets ready to shoot at the film's primary location, a house that the femme fatale, Jewel (Liv Tyler), envisions as her dream home. This page: In one man's fantasy, Jewel takes her sweet time washing a car.

Girl Trouble

Jewel is disappointed by the lack of ambition shown by her live-in boyfriend Randy (Matt Dillon). Cinematographer Karl Walter Lindenlaub, ASC, BVK says that the film's highly saturated colors underscore its exaggerated subject matter.

disappointed. You become very emotionally detached from such films, so I'm very interested in doing smaller things, more character-oriented stories.

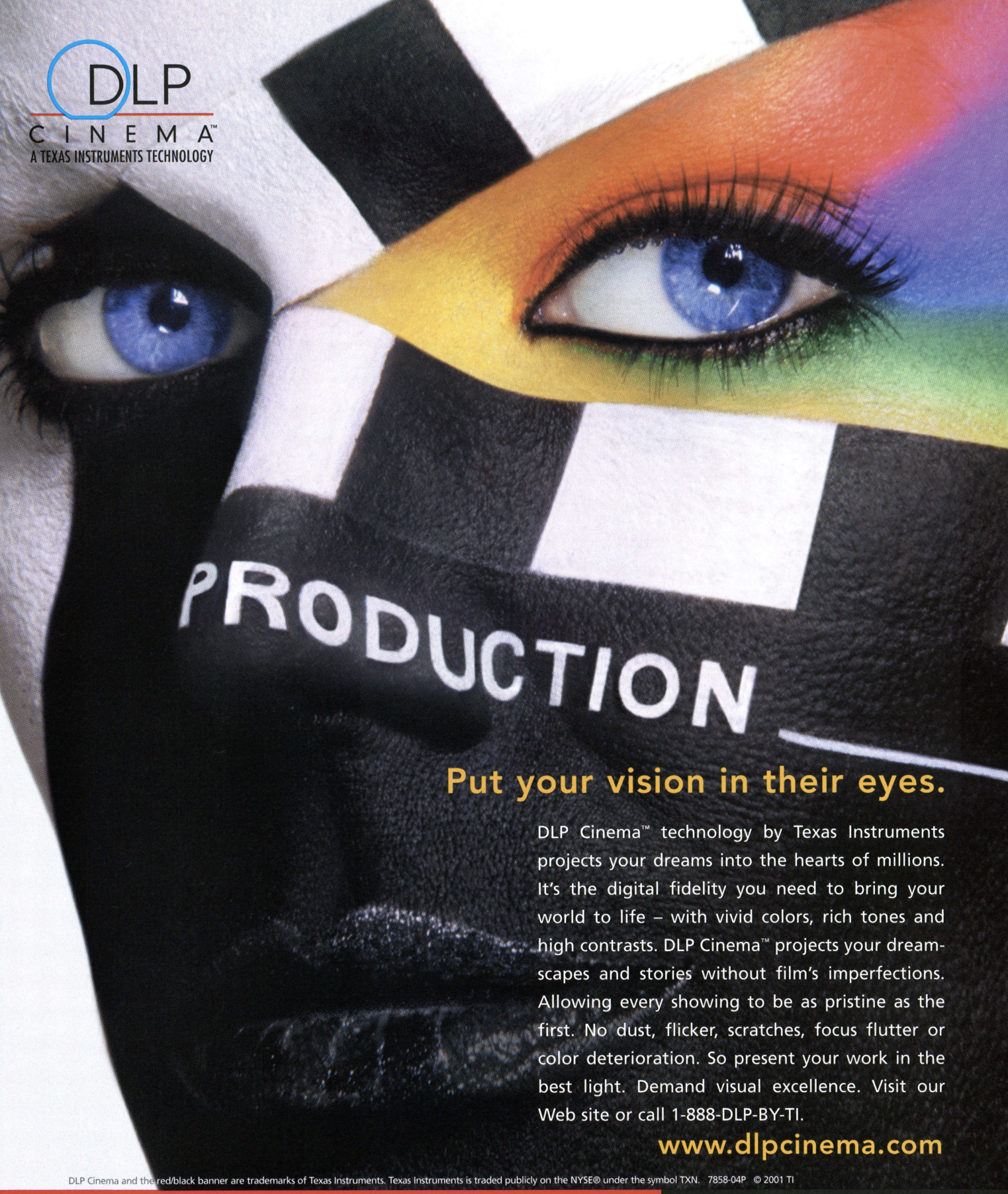
We discussed *Independence Day* some years ago, and I remember you describing a sense of detachment in regard to the visual authorship of that picture, because the visual-effects people created such a big part of it.

Lindenlaub: Yes, that happens. You get into this business because you love movies and you love making them, but that feeling sometimes gets lost on big pictures. And with all of the new digital technology, it has become increasingly difficult for the director of photography to stay involved. It's not yet standard for the cinematographer to be involved from preproduction to the very end, when the film comes out in the theater. But I hope it will someday be common for a cameraman to be asked to be involved, and perhaps it will be easier when the digital-intermediate process becomes more common.

One Night at McCool's had a great script and a wonderful cast for a small picture — probably because Michael Douglas was the producer, which attracted a lot of people, including me. But the most important thing is the relationship you have with the director, and then the whole process you have with the actors on the set. I think that's where I get my inspiration. Without that, there is no movie.

Zwart: That was a great experience for me also — to be able to allow the actors to do their work — because I come from a fairly technical background. With commercials, you predetermine where people are going to stand and you usually want to light everything even before you have any actors on the set. But this film was character-driven, so we had extensive on-set rehearsals, allowing us to block everything very quickly in terms of coverage. Where do we go wide? Who's important in the scene? Shortly after that, Walter and his crew would have everything lit, which was very nice, because we kept the mood from our rehearsal and could just go straight in and shoot.

Lindenlaub: You can only do so much coverage in the amount of time we had — 44 days — but I don't really think that's such a bad thing. A lot of times it's so stressed in Hollywood to film everything with the A and B cameras right next to each other, shooting slight variations of the same thing. All you get is endless coverage. Shooting for 80 or 90 days almost defocuses your attention, because you have all this time and you do all of these angles. If you look at films of the 1970s, they were



DLP Cinema and the red/black banner are trademarks of Texas Instruments. Texas Instruments is traded publicly on the NYSE® under the symbol TXN. 7858-04P © 2001 TI

DLP CINEMA™: DEMAND VISUAL EXCELLENCE

TEXAS INSTRUMENTS

Girl Trouble

After Jewel effectively bans him from his own home, Randy turns to an aging hitman, Burmeister (Michael Douglas), to help him solve "the Jewel problem."

shot in a much simpler manner on shorter schedules, and they sometimes have greater impact because they really had to come up with good ideas.

Zwart: Because Walter and I didn't come in with any preconceived ideas about how we were going to shoot scenes, and everything was derived from the actors' performances and their blocking, the shoot went very smoothly because we were allowing them to perform without our technical restrictions. We didn't put them in certain corners just because there was a nice background or because it looked better. Shooting that way was a really great experience because it was entirely character-driven. We didn't put one light up before we did our rehearsals.

Lindenlaub: I don't believe in that. In my experience, it always backfires — you just end up lighting everything twice. It's always a delicate process, isn't it? Every individual who came into our rehearsal process had different intentions, because they all had their own little movie in their heads. Then, out of rehearsing and the inference of the director and the cameraman, we hope all of those little movies become one. Sometimes that meant I had to alter a camera position because a different angle than I imagined might be more effective, but that could occasionally save five hours of setup time. That's part of the process, especially on a smaller picture — you have to make a day if you can. I think Harald did a wonderful job getting the actors to do things they didn't think of in the rehearsal but discovered later.

I understand that you initially thought about shooting this film in widescreen. How did you make the choice to go with a standard 1.85:1 frame instead?

Lindenlaub: I originally felt that CinemaScope would help elevate this little story. But Harald had never shot anything in widescreen, and you have to stage certain things differently than you would for 1.85:1. So we went back and forth, and I finally went to Panavision and shot a test in anamorphic so he could see the difference.

Zwart: All I could think was, 'God, that looks good! Yeah, let's go with 'Scope!' I knew that we could have easily done that because of Walter's experience with anamorphic. Ultimately, [using 1.85:1] was really [based on] the creative decision that CinemaScope is not funny.

Lindenlaub: Many people have used anamorphic to good effect in comedies. I've even tried it a couple of times, and I think it worked fine. But I think it was good that we shot this film in 1.85. We had a number of small sets where it was

Arrow 50
"Disaster footage is my life so I don't take unnecessary risks. Arrow 50's reliability and smoothness guarantees award-winning shots every time - in the world's most hostile conditions"
Geoff Mackley - RAMBOCAM
www.rambocam.com
VOLCANOES • CYCLONES • TORNADOES • EXPLOSIONS
eXtreme CAMERAMAN
Footage of the exploding Mt Etna, Italy
Arrow 50 fluid head
MILLER
Digital Support
USA: Tel: 973 857 8300 Fax: 973 857 8188
Email: MFHUSA@aol.com
CANADA: Tel: 604 685 4654 Fax: 604 685 5648
Email: sales@millercanada.com
EUROPE: Tel: +44 (0) 208 758 0855 Fax: +44 (0) 208 758 0955
Email: blaker@miller-europe.demon.co.uk
INTERNATIONAL: Tel: +61 2 9439 6377 Fax: +61 2 9438 2819
Email: miller@miller.com.au
www.millertripods.com

Girl Trouble

Near right: Lindenlaub sits atop a crane on location. Bottom: The crew dollies around actors Paul Reiser and Matt Dillon.

tricky to get anything more than medium shots. Shooting in anamorphic would have meant using much wider lenses than we would have wanted.

Zwart: After the first few days of shooting, I was very happy that we stayed with 1.85:1. It was like one of those times when you're tempted to do something just for the sake of it rather than for the content — your choice could be based on the wrong things. For example, [in this movie,] there's so much stuff going on with the characters' hands, and we would have missed all of that [in anamorphic]. You can also stretch the 1.85 frame a lot in terms of your compositions. It can seem much wider than it is.

Harald, please explain your approach to developing separate looks for the film's different stories.

Zwart: That's one of the conversations Walter and I had early on, because the script had this *Rashomon*-style story structure, in which three people are telling a different story about the same events. Each story has a different look, which we created in several ways. For example, in each, all the characters have slightly different wardrobes. Whenever Paul Reiser sees Liv Tyler, she has more cleavage and a shorter skirt. When John Goodman sees her, she's draped in beautiful clothes because he sees her as an innocent angel. We had one set of lenses with certain focal lengths that we just used for Paul, another just for John, and a third set just for Matt Dillon. Each of these characters is telling his story to someone else, so we had scenes where Matt is telling his story to Michael Douglas, Paul is telling his to a psychiatrist, and John is telling his to a priest. So we actually had six different storytelling levels!

Lindenlaub: It got very complicated. Harald's commercials are very strong visually, and most of them were shot in England, where they do many wonderful, funny

commercials. They have a very distinct, dark look, and he likes to use extremely wide-angle lenses. I thought we should incorporate some of that look in the movie.

I also wanted to give every character his own base color, and I initially thought I could do that with a Panaflasher or Varicon. I did a test — and I would have done more if I'd had more time — but I didn't put enough color in, and we couldn't really see the effect very well. Unfortunately, we didn't have time to pursue that idea; it would have been one way for the audience to identify the different points of view. Harald then sort of pushed me to keep things simpler. I was a bit disappointed in the beginning, because this was a chance to try some things I'd always wanted to do. But it's difficult to commit yourself to do all kinds of special color work during the shoot, because if it doesn't work, you can't take it back.

Zwart: It also becomes a gimmick. Again, I didn't want to make a film where people would say, 'Oh, there's another commercial director.' With our complicated story, I think the simplicity in the lighting, and the way the characters are, helps clarify the movie. I think it's beautiful, especially the way Walter lit Liv with some of his classic techniques. I'm from the Kino Flo generation, but he had a wonderful lighting technique using traditional lamps that gave her a beautiful look. I think that's a good contribution to the style of the film, as opposed to some fancy, flashy technique. It's also effective in terms of the story, because Liv is just gorgeous every time people see her.

Walter, I'm sure that was a really tough job, right?

Lindenlaub: [Laughs.] Every face is different, and you find out things you have to try and hide. Sometimes you don't always succeed.

The lighting Harald describes was done with little snoots I put on tungsten lamps. I've done that for a long time for close-ups, and I prefer them to the Kino Flos that a lot of people use for close-ups today. I think Kinos are great for situations where they reflect the environment, like if you're shooting in a supermarket — I'd be happy to use them in there. Even the daylight-balanced fluorescents still have a little bit of green in them, and I can always see that. I think it creates an almost 'digital' look. There's a strange crispness about the light, but it's soft at the same time. It's something that makes the colors look artificial. Any kind of tungsten light has a more consistent spectrum, and that's what I like about them: when they are on, they are on.

In this case, I sometimes used a classic portrait approach to Liv, where I could shade her forehead and give her a key light from her eyes to the center of her cheekbones, with little flecks and stuff. I'd then change my approach to her face depending

If You Shoot For A Living . . .
Our Quick Release Tripod Plate
Will Make Your Life Easier

"Leo" from bebob is an invaluable accessory for the cameraperson on the go. Its unique features and user-friendly controls will save you time and effort, making shooting on-location more convenient than ever.

- Allows for rapid release without detaching zoom controls
- Easy access balancing without dismounting camera
- Rock solid attachment to camera
- Lightning fast release and mounting
- Replaces manufacturer's adapter plate
- Compatible with most major manufacturer's cameras and lenses

Leo by bebob

"Quick Relief For The Serious Cameraperson"

Available Exclusively from:

MILLER
Miller Camera Support, LLC
216 Little Falls Road,
Cedar Grove, NJ 07009-1276

Phone (973) 857-8300 • email: mfhusa@aol.com • Web: www.millertripods.com

HOLLYWOOD Soft Lights™

Light in Depth For Digital. It's the Only Way!

Combo Lights are specifically designed to meet Digital Demands.

New! Silver-Lux© Paint!

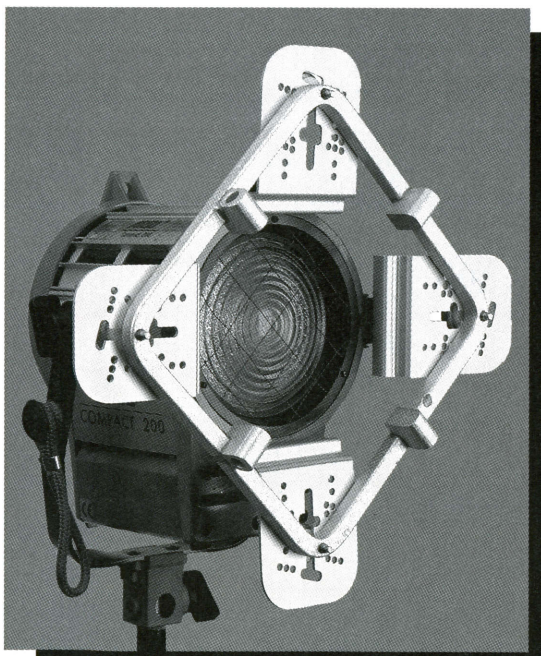
The Hollywood Combo-Light is the only soft light in the world with Silver-Lux© a high-temp-reflection paint to produce a more diffused, softer, whiter light.

It's guaranteed for life.

- Eliminate Yellowing and Color Balancing
- Create the Depth Needed for Digital Video
- Soft Light to Broad light in a "Snap"

www.COOL-LUX.com
PRO TOOLS FOR THE TRADE

For your local dealer call:
1-800-ACDC-LUX



ONE SIZE FITS ALL!

NEW from PHOTOFLEX®!

The Adjustable Video Connector is uniquely designed to fit all Fresnel and open-faced lights from 5" to 9" with barn door ears. This versatile product eliminates the need for multiple connectors, saving you valuable time and money.

Visit us online at www.photoflex.com
or for a dealer near you call 800.486.2674

PROFESSIONAL PHOTOGEAR
PHOTOFLEX

Free Photo lessons online at www.webphotoschool.com

Girl Trouble

Lindenlaub (with eye to camera) lines up a shot.

on who was looking at her. For example, to make her a bit more angelic for John Goodman's perspective, I used more backlight and special nets on the lens for her close-ups. We did the most extreme stuff for Paul Reiser's distorted perspective of her, including shooting some close-ups with a 17.5mm Primo lens.

Did you have any kind of system for keeping track of these different points of view, especially in terms of the lighting?

Lindenlaub: We didn't alter the lighting much for each perspective, because it was primarily dictated by the locations or sets, though we did enhance the light — making it more extreme in one way or another — to lift certain shots a little bit. I think the whole film has an ironic, elevated reality; the story is more like a farce, so the lighting is slightly over the top. For instance, I used a lot of strong rim light on Liv to make her seem almost idealized, and in a film like this, you can certainly get away with that. It didn't have to be *cinéma vérité* — absolutely not!

Fortunately, we had projected dailies, which helped us track exactly what we were getting. Our screening

PACE has provided underwater equipment to the film community in 16mm and 35mm formats for the last 30 years. 8 years ago, PACE TECHNOLOGIES introduced the first underwater housing for Digital Betacam cameras. Since then PACE TECHNOLOGIES has supported professional electronic photography through the evolution of all video formats: Betacam, Digital Betacam, 720p HD, 1080i HD and the latest 1080p 24fps HD.

TRUK LAGOON 2000:
JAMES CAMERON shooting the new PACE 1080p 24fps HD housing with VINCENT PACE.
Photo courtesy of CHARLIE ARNESON.

PACE HIGH-DEF UNDERWATER HOUSING

The choice of professional cinematographers

Cameras - Lights - Props

PACE WetSet™

Wet Locations - Underwater

Rentals - Consulting

10741 Sherman Way. Unit #1
Sun Valley, CA 91352 USA
tel 818-759-7322 fax 818-759-7323
www.pacetech.com

Girl Trouble

Zwart (left) and Lindenlaub line up an interior shot.

room was a little trailer with a projector in it. I'd take any take projection over video; I don't think you can judge anything you do on video. It's better to just go by what you have in your head.

Zwart: Our producers all thought we needed dailies, and they even insisted on it.

Lindenlaub: Maybe it wasn't that low of a budget. Maybe we didn't quite hit that wall — ours was about $12 million. Or perhaps it was the way they budgeted it. I was very thankful for that. It's interesting that everybody runs to Canada, because I feel there are so many things that you can get in L.A. on a decent budget. The equipment, for example, is much more expensive [in Canada]. Working here in town, I had all the lights I needed for this film; there's so much light available in L.A., and you really get a great deal. You get a very experienced crew and you can definitely shoot more easily. You get a lot of your money back on the screen.

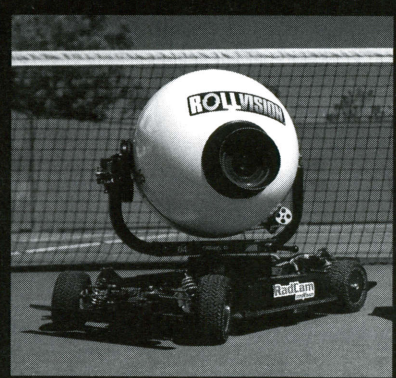
The film has a very saturated look and the colors are quite vibrant. Is this a final look for the picture, or will it be adjusted in the final timing?

Lindenlaub: We're still debating whether to go with some kind of bleach-bypass work to take the colors

COPTERVISION®
Remote Systems for Film and Video

ROLLVISION®
Wireless Systems for Film and Video

See it in action:
"DRIVEN"
starring
Sylvester Stallone
and
"COLLATERAL DAMAGE"
starring
Arnold Schwarzenegger



Remote control helicopters
Film and video camera formats
360° pan • 120° tilt • 360° roll

3-axes, gyro-stabilized camera systems
For Steadicams®, cranes, and more
360° pan • 180° tilt • 360° roll

COPTERVISION Representatives:

Los Angeles	818.781.3003
Germany	+49(0)2244.918.567
Miami	305.408.5576
Vancouver	604.296.2622

ROLLVISION Rentals and sales:

Birns and Sawyer	323.466.8211
Innovision Optics	310.394.5510

NAB booth # L177

www.coptervision.com

back a little bit, because we had very strong colors in both the art department and the costume department. We need to see an answer print projected to make a final judgment about whether the colors are so saturated that they almost become distracting. I'm a little worried about that right now.

Zwart: I think that the color scheme we decided to go with is very interesting. I wish we could take advantage of all the choices that a digital internegative would offer us, but that process is still way too expensive for a film of our budget. But this is another reason why I wanted to have somebody as solid as Walter. Sometimes when you shoot a commercial, you don't worry so much about how the image looks because you can work so much magic in telecine, but in making a feature film, I needed to know exactly what we were getting on the negative.

After Jewel surprises Burmeister outside her house, they watch her suitors duke it out in her living room.

There is only so much color-correction you can do in the lab. And maybe the ENR look is growing a little bit old — maybe we're going back to the more saturated look these days. I just wanted to know that our negative would offer us the ultimate, beautiful look, and I think we achieved that. ■

A Favorable Verdict for 24p

Cinematographer Ron Fortunato, ASC gives high-definition video a fair trial on *100 Centre Street*, a new A&E courtroom drama created by veteran director Sidney Lumet.

by Eric Rudolph

Ron Fortunato, ASC had long wanted to work with esteemed director Sidney Lumet, so the cinematographer was thrilled when Lumet offered him the assignment to photograph his new A&E cable television series *100 Centre Street*. But when Fortunato learned that the series would be shot on multiple-camera video rather than single-camera film, he hedged. "I was a little disappointed that the job was multiple-camera television and tape," admits Fortunato, whose feature credits include *Basquiat* and *Nil by Mouth*. "I'd never shot tape at all, but I decided to go for it — and I wound up liking the tape aspect of the show." The cinematographer adds that his satisfaction with the work was due in large part to the fact that the series was shot on 24p high-definition (HD) video.

100 Centre Street revolves around two New York City night-court judges with vastly different approaches to the law. Joe Rifkind (Alan Arkin) strongly considers the exigencies of the defendants' circumstances, thus earning the nickname "Let 'em go Joe." His opposite number, Attalah Sims (LaTanya Richardson), takes a hard-eyed look at the law, and is therefore known as "Attila the Hun." Arguing for the People before these judges is a team of Assistant District Attorneys (A.D.A.) who include Cynthia Bennington (Paula Deviq), a privileged product of the Upper East Side and daughter of a powerful New York lawyer, and Bobby Esposito (Joseph Lyle Taylor), a Brooklyn-born, first-generation Italian-American.

Lumet, the show's creator and executive producer, maintains that "HD video was one of the reasons I

Photos courtesy of Rhinoceros Editorial and Post and A&E.

wanted to do this series. Filmmaking is so cumbersome, and the work is so hard for the tiniest result. An insert of an apple on a table can be an hour's work." Lumet felt he could find a way to work with video that would eliminate some of the tediousness and allow a faster tempo, which would help the actors. Furthermore, he has long been unhappy with film's rendition of color. "I've always been dissatisfied with movie color," he maintains. "It's light reacting with chemicals. It doesn't see what the eye sees; the tones are so different."

Lumet, whose résumé includes *12 Angry Men, Fail-Safe, Serpico, Dog Day Afternoon, Network, Prince of the City, The Verdict* and *Night Falls on Manhattan,* began thinking about working in HD when he saw a Sony HD demonstration tape featuring three black men with different skin tones. "I could see flesh tones the way they were," he says, which was impressive because "[dark skin is] especially hard to photograph in photochemical color."

Twenty-four-frame progressive HD video resolves just over two million pixels per frame in the 16 x 9 widescreen format, and the results are worlds removed from NTSC video. As Fortunato tested 24p HD and began shooting *100 Centre Street,* he discovered that it is "very much like shooting film. The format responds wonderfully to light." In fact, once Fortunato and his crew passed the initial learning curve, they "didn't think about the fact that we were shooting tape; we were simply making a dramatic piece."

However, this ultimately happy marriage of a die-hard film cinematographer and the HD video format started out on the wrong foot. After his initial meetings with Lumet, Fortunato took his first close look at an HD picture, and his misgivings actually increased. "I looked at 30i HD [30 fps, interlaced], which looked like NTSC, only 100 times sharper. I was horrified. It looked like the evening news."

His distaste for HD video faded once he tested the show's Sony HDW 24p F900 CineAlta cameras and began to light for them. He then felt that he was dealing with a medium he could use to effectively realize a dramatic piece. "The 24-frame progressive aspect is a big improvement [over the 30i]," Fortunato attests. Because the 24p HD picture matches the frame rate of film, it renders images with "something more like the motion we're used to [in film]," he says.

However, the cinematographer is quick to point out that he wasn't simply trying to ape the look of film while using video. "Sidney didn't want the show to look like film," Fortunato says. "He chose HD because he felt that video would enhance the realistic look he sought."

Lumet submits that "the biggest thing was to convince Ron, whom I consider to be an extraordinary talent, that I didn't want a film look. I said, 'Don't be discouraged because it doesn't look like film. I want it to look like a live event.' There was no contest, financially or artistically: 24p HD gave me the look I wanted."

The fact that *100 Centre Street* is shot on HD video is hardly the only thing that distinguishes the

The drama *100 Centre Street* revolves around two night-court judges in New York City who have vastly different approaches to the law. Opposite page: One of the judges is Attalah Sims (LaTanya Richardson), whose stern rulings earn her the nickname "Attila the Hun." This page: Cinematographer Ron Fortunato, ASC (left) and producer/director Sidney Lumet (right foreground) plan their next move while actors Richardson and Alan Arkin stand by.

A Favorable Verdict for 24p

Assistant District Attorney Cynthia Bennington (Paula Deviq, right), a privileged product of the Upper East Side, tussles with the implications of her job.

show from other dramatic series. Lumet was determined to shoot the program in a manner similar to live TV, using two or three cameras at once. In doing so, he was going back to his roots. Before moving on to feature films in 1957 with *12 Angry Men*, Lumet cut his directorial teeth on live, New York-based TV dramas. In a move that could be viewed as revolutionary (or nostalgic, depending upon your point of view), Lumet shot the five episodes of *100 Centre Street* that he directed with multiple cameras and live switching, much as he did during the 1950s. (In all, 13 episodes of the show were produced. According to Fortunato, who shot all of them, the other directors also used the multiple-camera approach, but to a lesser extent.)

For Lumet, the decision to shoot with multiple cameras was an easy one, based partially on budget and schedule considerations. He notes that the strategy "became mandatory … to make the show's budget work." Fortunato adds that the unusual approach saved a lot of production time because it eliminated the need to shoot a master, two-shots and close-ups for each scene. "It was the wildest thing," the cinematographer comments. "I would sit in the truck and watch Sidney as he live-switched what was close to a final cut [on the fly]."

Lumet ran scenes for as long as five minutes, especially during courtroom scenes, which always used three cameras; he edited live by switching between the cameras just as a director working in taped or live TV would. During a typical, three-camera courtroom scene, Fortunato offers, "each camera would have a shot list with five to 20 shots per five-minute scene." Of course, the live cutting could be changed in post, because each camera had its own dedicated HD tape deck. (The live, edited line feed went to a fourth machine.)

The live approach was also good for the actors, Fortunato maintains. "There was less concern about continuity, and they didn't have to do each scene a hundred times."

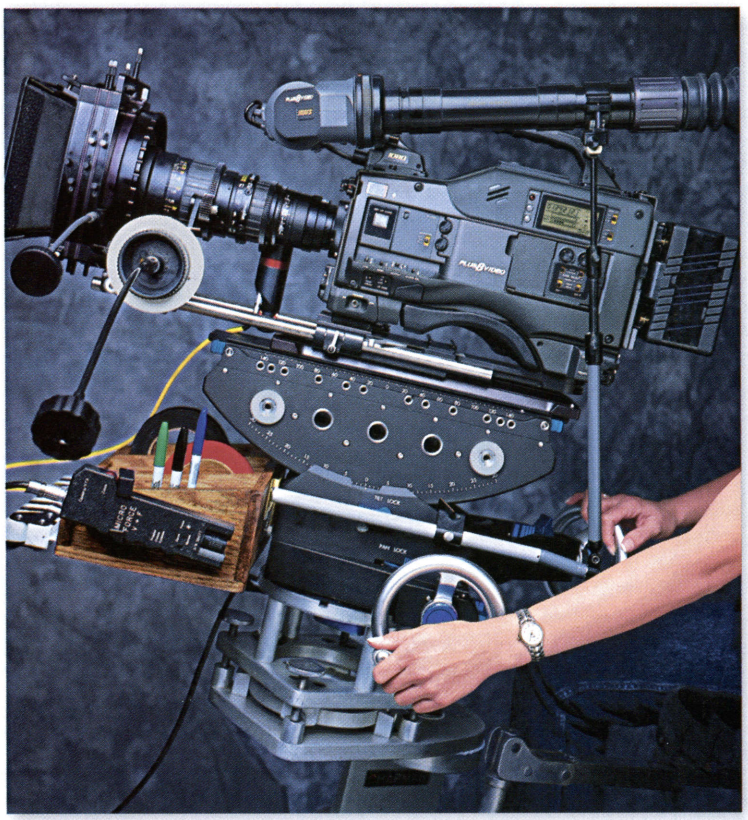
In spite of the production's unusual methods, the cinematographer says his lighting approach and package remained "very filmic. Working in HD was like shooting with ISO 320 film stock. You need to take the same care, perhaps even more. When an HD show looks good, it's because someone lit it with care."

Fortunato says that the best thing about the experience was the "control you have on location. You can create a nice look working from the HD monitor. You can look at the picture and say, 'Turn this light off, [or] we need more blue on that light.' I put my light meter away after the first day."

Lumet is even more enthusiastic. "[In terms of image quality,] my line monitor in the truck was everything one could ask for," he says. "When I'd bounce into the truck from the studio, I would see [on the monitor] just what I saw on the set.

Plus 8 Video is proud to have provided our 24P equipment for "100 Centre Street"

Turning Heads Our Way



PLUS8VIDEO®

Your Complete HD and Electronic Cinema Rental Source

Los Angeles 818-845-6480 *New York City 212-947-9797*

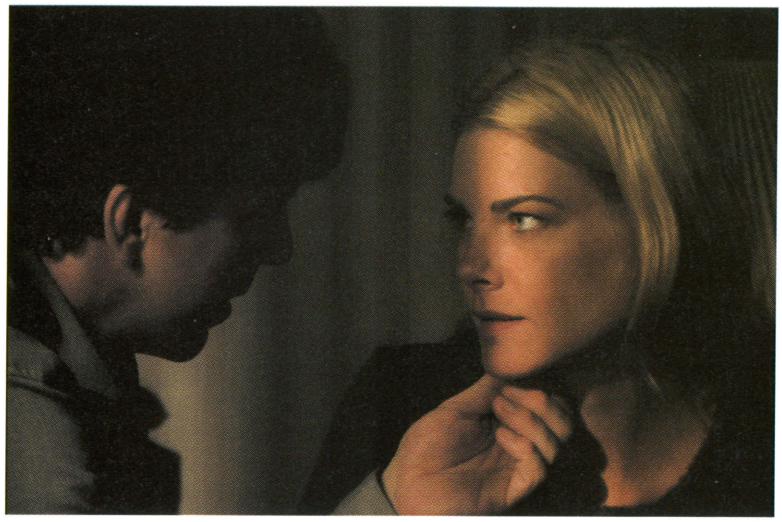
www.plus8video.com

New spherical
Hawk
150-450mm T2.8

HAWK®

More information: Vantage Film, Germany
Telephone: 49-961-26795 • Fax: 49-961-62983

A Favorable Verdict for 24p



Assistant District Attorney Bobby Esposito (Joseph Lyle Taylor) comforts his skittish colleague and lover, Cynthia (Paula Deviq), during a motel-room tryst.

The color, contrast and everything else that it takes to make a film were all there."

While setting up the camera with video engineers Abby Levine and Barry Minnerly, Fortunato felt like he was "creating a film stock. You can adjust your gamma, chroma, black level and exposure electronically. With the engineers there, it was like having film timers right on location. They had a tendency to be a bit conservative at first, but as they learned more about my lighting and what I was trying to do, and as I learned more about what they could achieve, we were able to discover the limits of the medium together. They taught me a lot about what the electronics can do — much more than I knew from supervising telecine transfers. Some of the lighting was more dramatic than the usual video fare, but we all collaborated very well once the bugs were worked out." Fortunato attests that the result was an image that accurately represented the look that he and Lumet sought.

However, working in 24p HD instead of film also had its drawbacks. The old video bugaboo of blooming highlights, while much reduced in HD, is still an issue, particularly with regard to kick lights. "They would get a white look, almost like they were solarized, as if the light had lost control of itself," Fortunato recalls, adding that his solution was to simply avoid extreme highlights in the lighting. "I didn't want to soften the highlights in post, because I don't like that look."

Another limitation of HD is its increased depth of field. In this regard, HD is very close to 16mm film, because the CCD imaging chip is significantly smaller than a 35mm film frame. This requires the use of lenses with shorter focal lengths, which creates "more depth of field than you might like," as Fortunato notes. To compensate, Fortunato set the Fujinon T2 zoom lenses at T2.8 throughout most of the production, because that stop gave him a more shallow depth of field. (He did not open the lenses' apertures all the way because he was unhappy with their image quality at the widest stop.) He used the neutral-density filters that are built into the Sony cameras quite a bit for exteriors, in order to force the larger stop and thus cut down on depth of field.

Fortunato says he and Lumet used 35mm film terms exclusively to discuss HD lenses on the production, because it would have been too confusing to abandon their long-time habit of thinking about shots

that way. Most of *100 Centre Street* was shot in what would be the 24-40mm focal-length range in 35mm film, which translates to 10-20mm in HD terms.

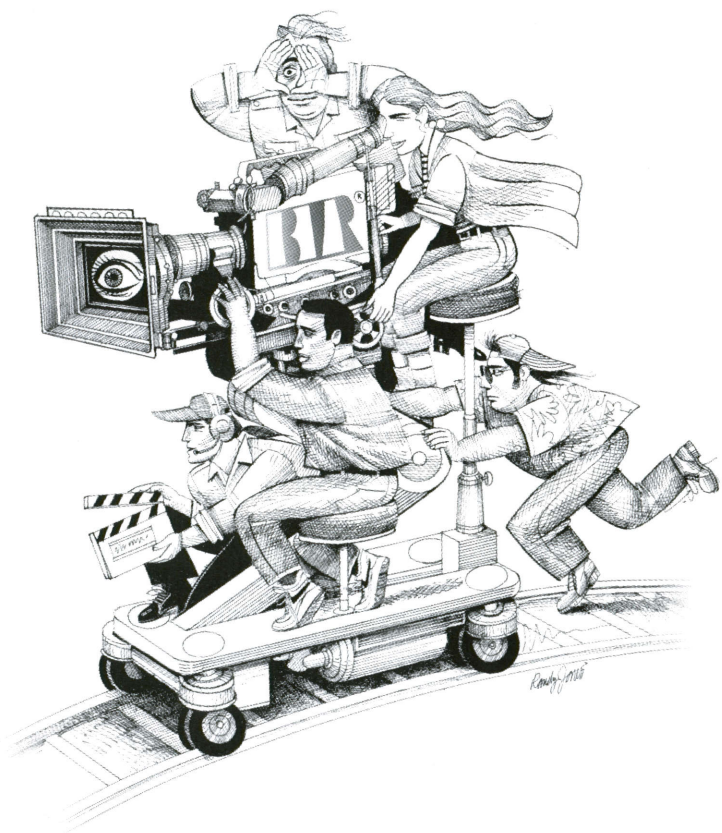
In keeping with the live feel of the production, the cameras were often mounted on standard TV-style pedestals during production at Kaufman Astoria Studios in Queens. "We usually had one or two cameras on pedestals," Fortunato confirms. "Sidney wanted them and they worked quite well, especially in the courtroom; they're a wonderful way to move into position [quickly]. We didn't take them on location, of course, because they're too beastly to move." However, Fortunato suggested that even in the studio, one camera could also be mounted on a variety of film dollies (including an Elemack and Pee Wees, fitted with Arriflex heads).

The pedestal/dolly mix was not the only fusion of TV and film approaches. In fact, the producers initially tried to persuade Fortunato to use only video personnel for his camera crew. He worked out a compromise, negotiating to use his longtime film crew members (operator Chaim Kantor, first AC Kent Miller, gaffer Jerry DeBlau and grip Tom Kerwick) for the A unit, while hiring video people as the B- and C-camera operators and assistants. Not surprisingly, the unfamiliarity of the video crew members with the demands of a film focus puller's job caused problems in the first few episodes. Fortunato explains, "You need an operator, a gaffer, a grip and a focus puller to make a dramatic piece work. You can't eliminate essential personnel because it's tape. This is not a point-and-shoot medium, as some of the sales pitches have tried to indicate. The HD image is so much sharper than NTSC video that the importance of sharp focus was much more critical than the video people were used to. It is as critical as in 35mm — just unforgiving."

These problems were exacerbated by the aforementioned, broadcast-style Fujinon zoom lenses (including a 10:1 and a 20:1) that the production used exclusively. The lenses are focused by a servo control rather than the usual, film-style focus wand. Fortunato adds that "the lenses are also not calibrated and marked with as much space between the increments as 35mm cinema lenses, so follow-focusing is harder." The cinematographer says he was disappointed with the lenses' overall image quality compared to film optics, but he reports that the video crew eventually learned how to do cinema-style follow-focus quite well.

The next major challenge was dealing with lighting for multiple-camera coverage. "The multiple-camera aspect of the show is a much

• ANGENIEUX • ANTON/BAURE • ARRIFLEX • CANON • CHAPMAN LEONARD • CHIMERA • CHROSZIEL • COOKE • FUJINON • GRASS VALLOEY • IKEGAMI • KINO FLO • LEADER • LEITCH • MIRANDA • MITCHELL • MOTOROLA • MOLE RICHARDSON • O'CONNOR • OPTEX • PANASONIC • (PLUS 8 DESIGN) • PRESTON • RONFORD • SACHTLER • SNELL & WILCOX • SONY • TEKTRONIX • TIFFEN • VINTEN • ZEISS •



Technology + Craft = BVR
People and Equipment That Work®
(800) 797-4287

BVR®
BROADCAST VIDEO RENTALS, LTD.
MEMBER PERA
MEMBER ITVA

333 WEST 52ND ST
NEW YORK, NY 10019
(212) 541-5390
FAX 541-5751
(800) 797-4287

e-mail:video@bvr.com
AVAILABLE 24 HOURS

Come visit our showroom or call for our latest Magliner product catalog
We are the largest retailer specializing in Magliner customized products and accessories for the Film and Video Industry in the world

Mag Junior shown with Top & Bottom Shelves, Adjustable Nose, 8" Wheel Conversion Kit, Hi/Lo Hat Holder, Tripod Holder and Mitchell Mount.

Mag Senior shown with Top and Bottom Shelves, HD Nose, Grip/Light Caddy, Handles, 8" Wheel Conversion Kit, Dual Axle Kit , Video Pin, Video Bracket and 9" Monitor Trays.

Mag Junior shown with Top Sound Tray, Top, Middle & Bottom Shelves, Adjustable Nose, Sliding Drawer w/ Lock, Cable Hook, Mike Boom Pole Holder and 8" Wheel Conversion Kit w/ optional Sand Dune Wheels.

Backstage Equipment, Inc. • 8052 Lankershim Boulevard • North Hollywood, CA 91605-1609 • USA
(800) 69-CARTS • (818) 504-6026 • Fax (818) 504-6180 • E-mail backstaged@aol.com • www.backstageweb.com

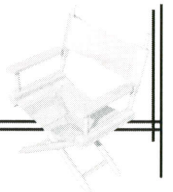
LAIFA
LOS ANGELES ITALIAN FILM AWARDS

3rd Los Angeles
Italian Film Award
April 24 - 28, 2001 Egyptian Theatre

THE FESTIVAL OF
ITALIAN FILM

WE WILL BRING TO THE SCREEN
A UNIQUE COMBINATION OF
ITALIAN CINEMA AND TODAY'S
MOST PROMISING ITALIAN
AMERICAN FILMMAKERS.

INFO LINE
213 955 1888



The Independent Film Channel · Adelphia · Alitalia · italianfilmcommission · Torani THE ORIGINAL ITALIAN SYRUP · snaidero KITCHENS + DESIGN · American Cinematographer

WWW.ITALFILMFEST.COM
APRIL 24-28 2001 @ EGYPTIAN THEATRE-HOLLYWOOD

bigger issue than the HD video," Fortunato explains. "Once you get used to HD, it's very similar to working with film. But constantly figuring out how to hide lights was a major challenge."

For a scene in the fourth episode, during which Cynthia Bennington and her colleague and paramour Bobby Esposito check into a motel, Fortunato saw an opportunity to create some moody, atmospheric lighting. He achieved it for the multiple-camera motel scenes while keeping his set mostly clear of instruments. By placing three or four very narrowly focused 2K and 5K tungsten lights outside a window of the motel-room set, he was able to play subtle vertical shadows (created by the edges of the opaque curtains) across the skittish Bennington's insecure, vulnerable face. "We established the window, with the light coming in through the closed shears, in one shot," he explains. "The lights we placed outside the window were throwing tight beams, which did not overlap, to a 1-square-foot area of the window." The tight beams were further shaped with cutters placed outside the set's window. "Inside the set, it felt like one big source that had been cut inside the room. If I'd been working with one camera, I would have used a 10K outside the window and cutters inside the set. But because we were using two cameras and were doing the close-ups on Paula at the same time as shots that included the window, I couldn't have cutters in the room."

The lights outside the window were gelled with ¼ CTO to further warm the tungsten instruments and achieve the late-day feel Fortunato was after. Inside, a Kino Flo (augmented by ¼ CTB to cool it down even more) and a bounce board provided fill light. A 1K backlight was in a standard position at the top of a scenery wall.

At the end of the same show, in a one-camera shot, Bobby and

Cynthia sit together in a corner of their office as he struggles to tell her about the rather serious criminal act he undertook to help his drug-addicted brother. The office is dark, and a staff member is seen leaving her desk for the night as the camera pans across the room, landing on the pair as they are engrossed in their troubled *tête-à-tête*.

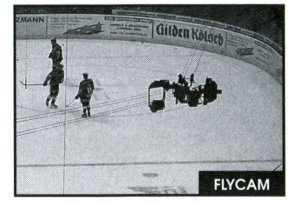
The two sit in front of a desk, facing each other in almost complete silhouette, with only a broad backlight as the key. "We had a 4-by-4 Kino Flo that was favoring Bobby very slightly to screen left — so slightly that it was nearly a direct backlight," Fortunato details. The actors were separated from their surroundings by a fluorescent desk lamp directly behind them, which was bouncing off some papers that were mostly obscured by their bodies. This light also served to fill their faces slightly.

"During the day, we lit the A.D.A. office with Kino Flos and some practical fluorescents that are part of the real location," Fortunato adds. "For this particular scene between Bobby and Cynthia, the question became what to turn off." Fortunato opted to shut off everything except the aforementioned backlight and desk-lamp fill, along with a few small pools of Kino Flo light gelled with opal or 250 diffusion, which played on the walls. To emphasize the tension of the crucial scene, "all of the character lighting was edge light."

Regarding the use of one camera for this shot, Fortunato notes, "Sidney is so knowledgeable about filmmaking that he knows when it is difficult [for the cinematographer] and when it isn't. If I suggested that something would work a lot better if we broke it up [into a one-camera shot], he knew I wasn't just being difficult. You can't shoot a good close-up of a woman while doing a wide reverse at the same time! This was not live TV, so

CAMERA TRACKING SYSTEMS · SPECIALIZED CAMERA SYSTEMS · REMOTE HEADS
TELESCOPIC CRANES · CAMERA CRANES · MOTION CONTROL UNIT

MAT®
MOBILE ADVANCED TECHNOLOGY
SPECIALIZED REMOTE CAMERA SYSTEMS
FOR FILM+TV PRODUCTION IN EUROPE



www.mat-pov.com ★ phone +49(0)221/179 26

Roy Wagner on SoftSun.

"Shooting a TV show, there's a finite amount of daylight so you have to make the most of it. SoftSun has made a huge difference in the way I work.

The scene that sold me was a party on a large exterior patio. We were boxed in on three sides, and the ground off the patio was uneven. We only had an hour of direct sunlight due to the narrow aperture. We lost daylight at 5:00 pm.

I needed a large, broad source. We mounted a single SoftSun 50K on a Condor and went to work. It was the only light we used. Without it we would have had to shoot an extra day.

Thanks to its dimming feature we use it for fill and even moonlight. We shot one scene in a corridor with windows along its 120' length. I wanted to have moonlight streaming through the windows. It would've taken three separate lights in three Condors. One SoftSun 50K did the trick. When the producers saw how much time & money it saved, they became instant SoftSun fans. Now whenever we go out on a standard day shoot, SoftSun is there."

Rentals
Professional Lighting Svc. AUCKLAND 649 525 2200
Panavision CHICAGO 1 773 267 1500
Lightning Strikes! HOLLYWOOD 1 323 461 6361
Cirrolite LONDON 44 208 955 6700
Dedo Weigert MUNICH 4989 356 1601

SoftSun™ Save the Day

Bob Potter NEW YORK 1 212 243 3164
Attitude Specialty Lighting ORLANDO 1 407 896 7960
Keylite PARIS 331 4984 0101
Sanwa Pro Light TOKYO 813 3707 3001
William F. White VANCOUVER 1 604 983 5300

A Favorable Verdict for 24p

Judges Sims (LaTanya Richardson) and Rifkind (Alan Arkin) discuss their differences over drinks.

when we needed to, we could isolate a shot for lighting reasons."

Fortunato frequently mixed color temperatures on the show because "one of the biggest issues with HD is getting depth; you're always fighting flatness [because of the greater depth of field]. To add some depth, you need more contrast in light intensity and color. And because of the greater shadow detail you get with HD, you have to keep your fill levels down [to boost contrast]. The good thing is that you can see your results immediately."

In a way, he says, "HD is harder to light than film because of its flatness and the lack of texture, which you get with film from its grain structure. This show made me realize the huge textural element that film's grain creates. In the past, on films like *Nil by Mouth,* I've used grain to add a gritty quality to the texture. That approach would have been perfect for *100 Centre Street.* But with HD, the absence of grain is almost intimidating at first; it's as though the light is out there on its own, naked. When I thought more about the lack of grain, though, I realized I shouldn't try to fight the medium. I really became excited about HD when I stopped trying to make it look like film."

Fortunato used a ½ Tiffen Black or Warm Soft/FX filter at all times. "The filtration cuts down some of the harshness, the slight electronic quality that's still there [in 24p HD]. I also occasionally used a

StarTrack™

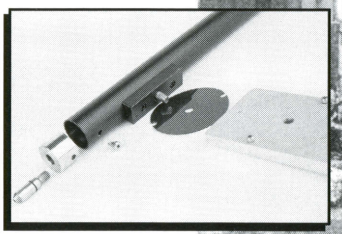
PRECISION DOLLY TRACK

Superior strength, light weight, seamless connections...
The new StarTrack by MSE has it all.

Over two years in development, there is nothing, anywhere in the world that can match up. Each and every component of this track can be replaced, insuring a continuous precise fit with many years of service.

Soon to be the new standard for track systems in the television and motion picture industries.

Used on Every Set... Studio or Location
See your MSE Dealer or visit our Web site at www.msegrip.com



MSE
MATTHEWS STUDIO EQUIPMENT, INC.

2405 Empire Avenue / Burbank, CA 91504
818-843-6715 Fax: 323-849-1525

polarizer outdoors, and for late day situations I often used a light sepia filter. Once or twice I employed a 1/8 Black ProMist for night exteriors."

Fortunato says he and his team were well aware that they didn't have enough preparation and testing time with the CineAlta cameras — in fact, he only had two days for tests. He acknowledges that the first two episodes of the show were spent learning the limitations and advantages of the medium. "I had to learn how far I could go with lighting, and I also had to develop a relationship with the video engineers," he explains. After the third show, however, he felt that he and the crew had sailed past the learning curve and began achieving solid results.

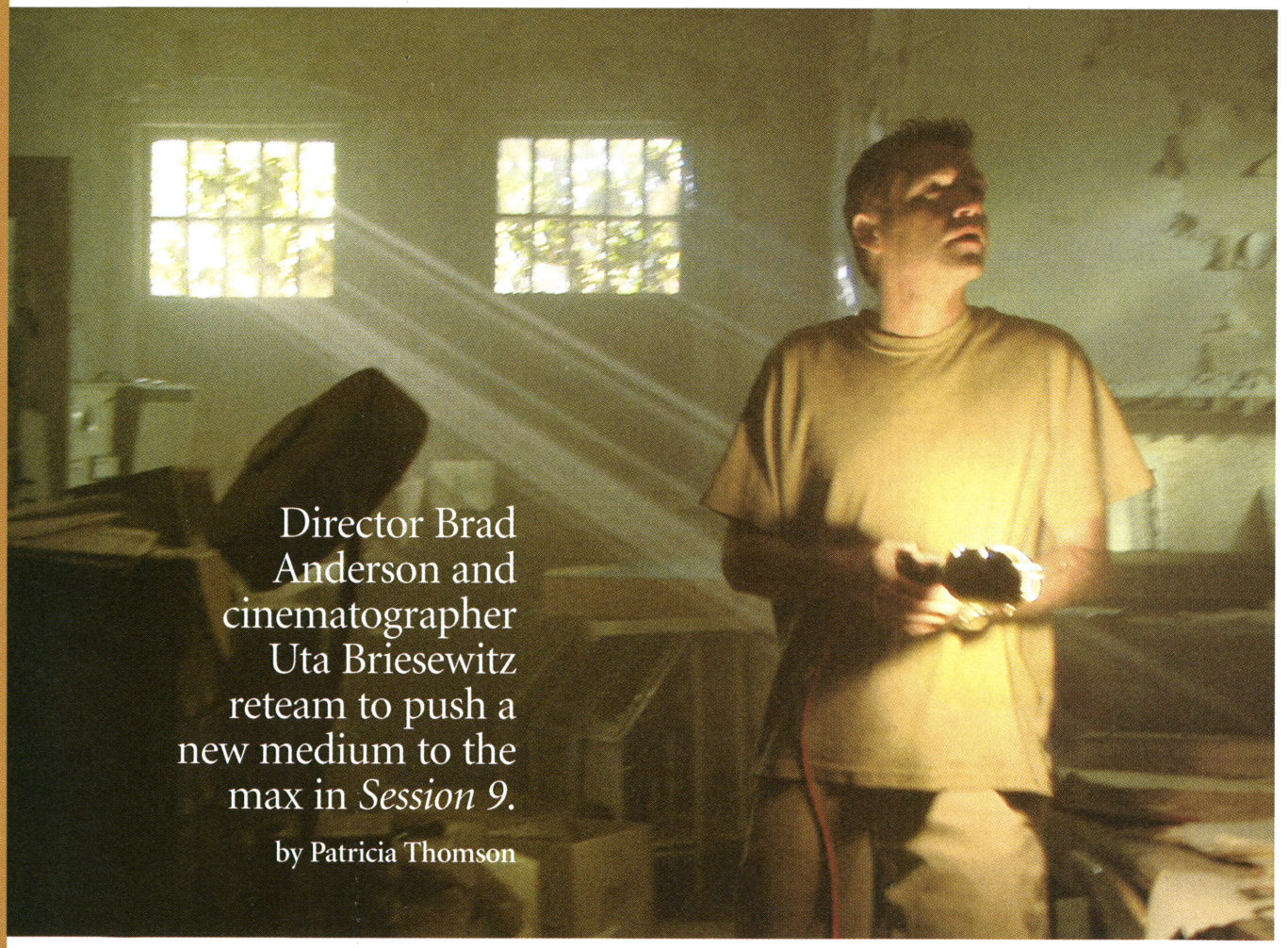
Although the series was shot in the HD 16x9 widescreen format, it is being broadcast in the standard NTSC ratio of 1.33:1. Therefore, Fortunato and his operators framed for the NTSC image while protecting for the wider view. "The widescreen versions will be shown someday," he says hopefully.

One of the challenges of doing a longform 24p HD production in New York is finding a postproduction facility; there are few in town that are capable of handling the format. *100 Centre Street* chose Rhinoceros Editorial and Post, which added a 24p HD room last year and has kept it busy ever since, mostly with TV commercials. The facility's duties for *100 Centre Street* include assembling the show from the editor's Avid EDL, laying in the audio, color-correcting under Fortunato's direction, creating and adding the titles, and down-converting to NTSC. "I love working with them," Fortunato enthuses. "They've done a terrific job and they're a pleasure to work with."

Throughout shooting, Lumet kept his eyes peeled to make sure that he was getting the realistic look he envisioned for the series. "Sidney flips if he sees a look that's too artsy," Fortunato submits, "so I went after a good look that is not overly stylized. I think a lot of films look too art-directed and stylized. Realism is a big factor in this show, but to get realism [in a dramatic piece], you have to create it. I share many of Sidney's views on style, and I especially [agree] that it should never interfere in stories like these. The goal was not to show off or let the camera and lights become the stars."

Lumet, who is still very much in the feature-film business, now classifies himself as a convert to the new world of HD video production. He concludes that he "would give [his] eyeteeth to do a feature in HD." ■

Horror in Hi-Def



Director Brad Anderson and cinematographer Uta Briesewitz reteam to push a new medium to the max in *Session 9*.

by Patricia Thomson

If you think miniDV is the Next Big Thing, your timing's off. The excitement is fast shifting to 24-frame CCD high-definition video, even among scrappy independents who moments ago saw palm-size digital camcorders as the answer to their prayers. Signs of this new infatuation were apparent at the Sundance Film Festival, which hosted its first 24p presentation before an attentive crowd of indie directors and displayed Panavision's model at a digital-film center.

On a frigid January evening a few weeks earlier, audiences streamed into a midtown theater in Manhattan for a test screening of one of the first theatrical features shot on Sony's CineAlta 24p camera, Brad Anderson's *Session 9*, which will appear in theaters this fall. Watching the HD projection on a 60' screen, the average viewer probably didn't even notice this was a video; telltale artifacts were largely absent, lacy tree branches waving overhead didn't show a trace of aliasing, and shots of characters moving behind a double layer of hurricane fencing contained

Frame grabs courtesy of USA Films.

virtually no moiré patterns or shimmering effects. In style and look, the imagery seemed positively cinematic.

"The original intention was to do [*Session 9*] in a kind of quick, Dogma sort of way, because we didn't have any money," says the 36-year-old director, slouched beside an Avid in his SoHo editing suite and looking at segments of the rough cut. "But then again, I think that excitement about the handheld, shot-on-a-little-digital-camera kind of project has run its course."

How quickly things change. When Anderson was pitching his script last year, he characterized it as "a cool DV project." He convinced USA Films to finance the film, a psychological horror story revolving around a team of asbestos-removal workers who are cleaning a long-shuttered insane asylum and get drawn into its secrets from the past. The resulting influx of cash boosted his budget to a level comparable to the $1-$5 million of his previous films, *The Darien Gap, Next Stop Wonderland* and *Happy Accidents*. At that point, says Anderson, "We probably could have argued for [35mm] film. But then the whole HD thing came up, and we thought, 'Wow, let's be the first movie to do this.'"

Anderson's decision to switch from DV to HD didn't come until after preproduction began, however. Exploratory footage using Sony's DVCam DSR 500 showed that a key element of the film — its location, the Danvers State Mental Hospital in Massachusetts — would suffer badly if shot at NTSC's 525-line resolution. This was unacceptable, because the hospital was the very thing that had inspired the film in the first place. Located 30 minutes north of Boston on a sprawling, 500-acre campus, Danvers State is a massive, rambling 19th-century brick structure that was shut down in the 1980s and has since fallen into severe disrepair. Floors have caved in, walls are peeling and cracked, vegetation is creeping inside, graffiti competes with the naïf wall paintings of long-ago patients, and asbestos tiles and insulation are exposed everywhere. All of this makes for a rich visual canvas.

Anderson and his *Session 9* co-writer Stephen Gevedon first ventured into the building with some urban spelunkers. "They took us to the morgue, down in the steam tunnels, up in the attic, and we found patients' files and weird pictures on the walls," Anderson recalls. "Out of that, we started to get the seeds of the movie." When he returned a few months later armed with a script and production funding, he brought along his cinematographer from *Next Stop Wonderland*, Uta Briesewitz. The 33-year-old German expatriate had 12 years of video documentary experience, as well as several 35mm features, under her belt. But the pair was seriously underwhelmed by the exploratory footage shot on the DVCam, particularly the camera's rendering of wide shots of the gargantuan institution, and its capacity to capture telling interior details.

"In general," says Briesewitz, "wider shots are the weakest part for video. For instance, when you look at miniDV, the close-ups hold up okay, but when you go to the wider shots, it gets all mushy."

Because Briesewitz had just wrapped a film shot with Sony's 30

The hi-def horror film *Session 9* explores strange occurrences at an old mental institution. Opposite page: Mike (Steve Gevedon) discovers an abandoned library in the asylum. This page, top: The film's primary location was the Danvers State Mental Hospital in Massachusetts. Bottom: Patients at Danvers decorated their own rooms, or "seclusions." The peeling walls were just one detail that the filmmakers hoped HD video would capture.

Horror in Hi-Def

A mysterious presence lurks in the asylum's stairwell, which is fenced in order to prevent patients from falling or jumping to their deaths.

fps HDW-700 1080i camera (*Seven and a Match*), the difference was fresh in her mind. "That's one of the strengths of the [HD] camera: you have a great reproduction of details," she says. "[Danvers] is a really beautiful place. That's why we decided to go HD, because we didn't want it to be one big mush. We wanted to play up the space and all of its production value, which we almost couldn't have built even if we'd wanted to."

She advised Anderson to consider HD 24p, which had just come onto the market, figuring, "If we have to go video, let's go with the best we can get." That afternoon, Anderson looked at a demo at Rule Broadcast in Boston. "He was totally sold on it," Briesewitz recalls, "[and] the option of going to film never really came up [after that]."

Anderson elaborates, "We did a test and looked at some of the wide shots blown up to 35mm. You could count the leaves on the trees, and you could see all of the little bricks. The resolution is incredible. If I were shooting on smaller cameras that didn't have the resolution, doing those wide shots would be useless, unless you wanted an awfully soft look." But for Anderson, *Session 9* lived in the details. "It's a visually told story in many respects, and it's driven more by atmosphere and tone than it is by dialogue." To get that right, he made the leap to the newest digital technology: Sony's HDW-F900 CineAlta camera.

Anderson and Briesewitz put the camera to the test immediately. Because of the nature of the film, they needed to examine how the camera would behave when pushed in a direction most videographers are taught to avoid: recording extreme lights and darks. *Session 9* is, after all, a horror film, so a number of scenes were shot at night or set in the bowels of the mental institution in pitch-black steampipe tunnels. But an even greater number were staged in broad daylight and in sunny rooms populated by asbestos workers clothed entirely in spanking-white, highly reflective company uniforms.

"In contrast to a conventional horror movie, where the big climax happens on a dark, stormy night in an abandoned house, we chose to stage a lot of the scary moments in sunlit rooms," Anderson explains. "We wanted to have all of the horror and creepiness evolve in bright, well-lit situations. I think it's more interesting than doing it the other way. This was not only an artistic choice, but also a technical choice. Shooting at night in this location with a limited budget for the lighting package would be really hard to do. How do you light the interior of a building that's supposed to be abandoned without having that cheesy, blue-lit effect?"

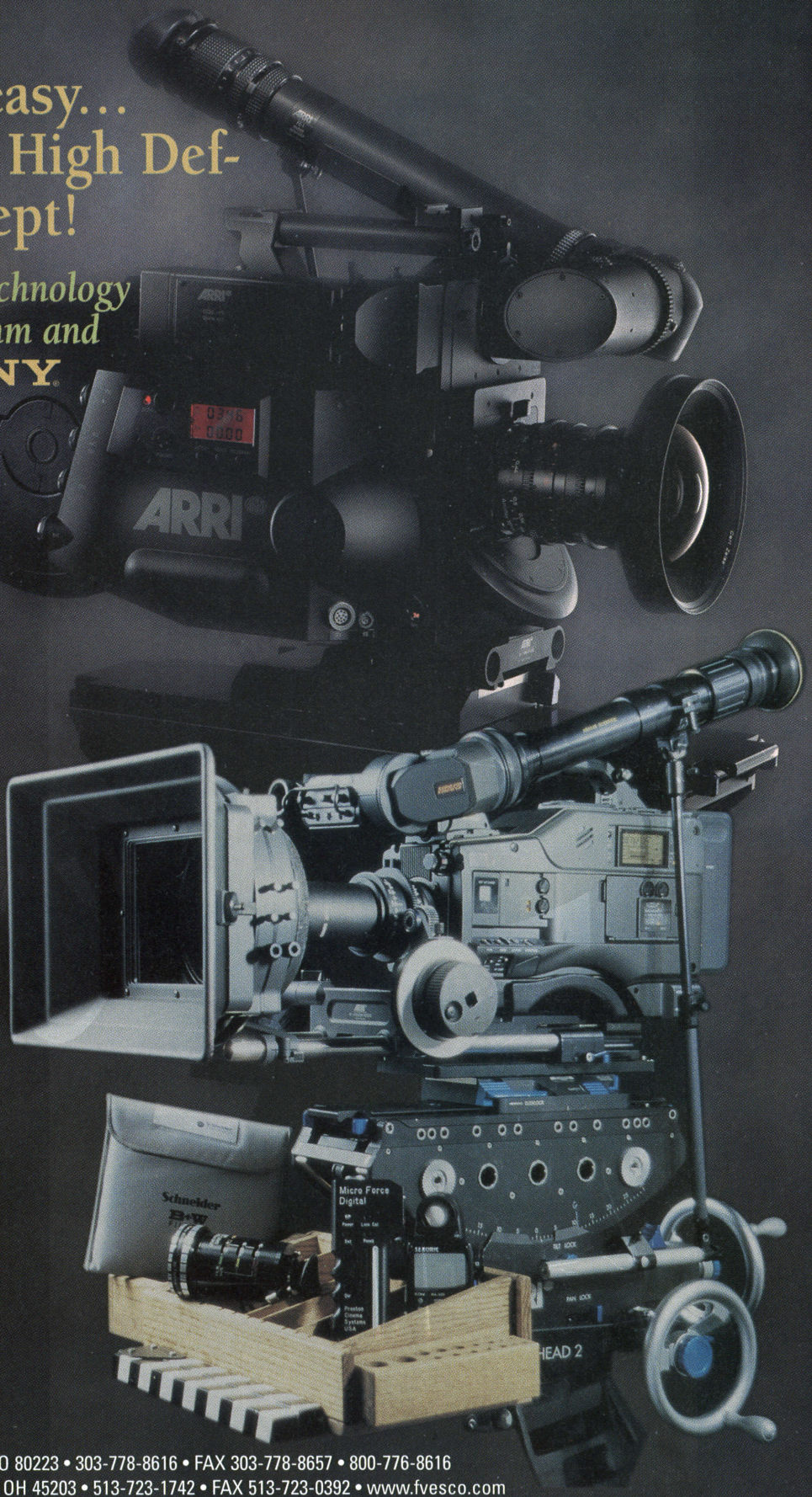
The filmmakers discovered several things in their tests. First was the HDW-F900's greater ability to handle contrast than the HDW-700 1080i. "When I shot *Seven and a Match*," Briesewitz says, "I felt that the [700] camera was not handling the highlights and the contrast as nicely. When I shot somebody inside a room with a window, very often I would need to control the window — net it down and light the interior more — so I could bring the f-stops closer together and control the highlights. I felt that the highlights were a dead giveaway that it was video.

Life just got easy... Film Gear on High Def- What a Concept!

F/VESCO Bridges Technology 35mm, Super16, 16mm and now available SONY *24P High Defintion*

- Arri Follow-Focus
- Arri Gear Head
- Arri Matte Box
- Arri Shift/Tilt Lens System
- Arri Varicon Light System
- Canon & Nikon Long Primes
- Canon IS-20-B II Image Stabilization Adapter
- Fujinon Primes /Video
- Century Low Angle Prism
- Century Series 2000 Mk II Periscope/ Borescope
- Century/Clairmont Swing/ Shift Lens System
- Cinewand & Innovision Probes
- Extension Eyepiece
- Fox Remote Focus Control
- Front Mesmerizer
- Genio Remote Zoom/Focus System
- Optex Periscope/Borescope
- Preston Digital Microforce
- Revolution Lens System
- Scorpio Remote Lens System
- Sea Side Rain Deflector
- Unilux Strobes

**A small sampling of gear you know and appreciate... that goes both ways*



Film/Video
Equipment Service
Company, Inc.

DENVER: 800 South Jason St Denver, CO 80223 • 303-778-8616 • FAX 303-778-8657 • 800-776-8616
CINCINNATI: 750 Dalton Ave Cincinnati, OH 45203 • 513-723-1742 • FAX 513-723-0392 • www.fvesco.com

The shortest distance between technologies is F/VESCO

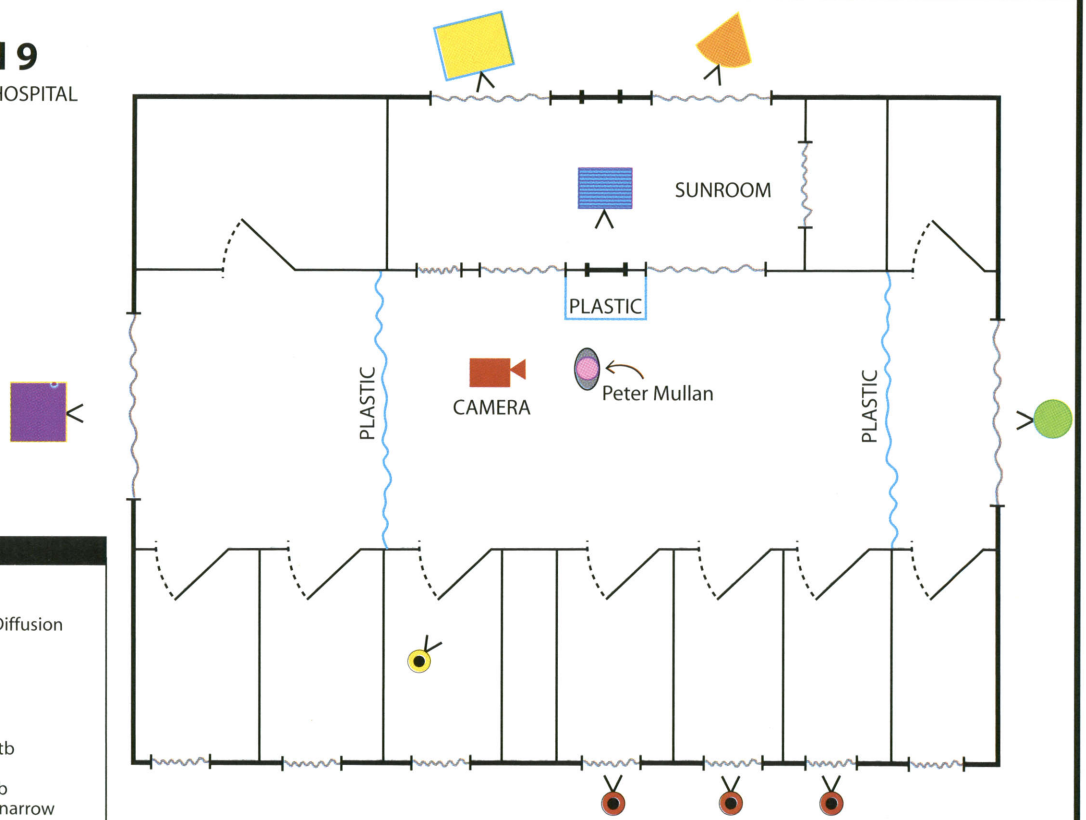
Where the crossroads meet.

Horror in Hi-Def

The diagram below illustrates how cinematographer Uta Briesewitz lit the scene pictured at right. In the sequence, Gordon (Peter Mullan) arrives at the containment area, where workers are cleaning up asbestos.

SESSION 9

INTERIOR - MENTAL HOSPITAL



KEY

- POCKET Par
- 4K Par HMI w/216 Diffusion
- 6K Par HMI
- 4K Xenon
- 12-Light Maxi 1/2 ctb
- 9-Light Maxi 1/2 ctb (combination very narrow and narrow bulbs)
- BFL 22 x 4' bulbs, combination tungsten & daylight tubes (Fluorescent light designed by Jay Yoller.)

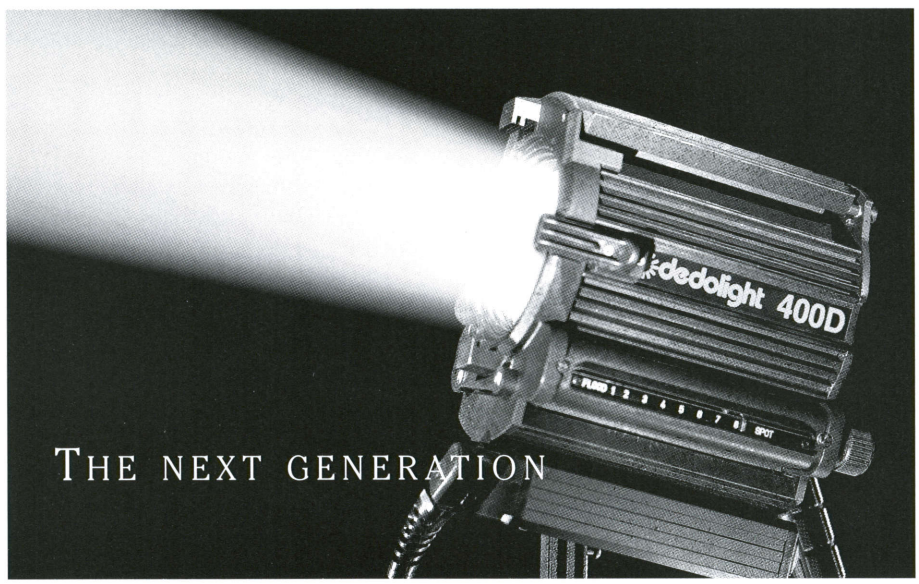
"Then we tested the F900 camera and pushed it to the extreme. I saw an improvement from the 30 fps to the 24p that enabled me to do something that I couldn't on the other film. Looking at the tests, we realized that we actually liked the way the highlights were blowing out, and we felt that the very low-light situations in the tunnels were holding up, too. So we said, 'Let's do everything we're expected *not* to do.' We decided to push it to the extreme and really blow out the highlights above 100 IRE." When, for example, the asbestos workers move outside into bright sunlight, "we let them become glowing, white little angels," says Briesewitz. Likewise, when the filmmakers shot in cavernous interiors such as the institution's gymnasium, they simply allowed the windows to blanch white.

Briesewitz chose Fujinon lenses for the production. She explains, "When I was shooting a camera chart and had a black letter on a white background, Fujinon was giving me fewer color rims — those pinkish, greenish rims you get around contrasty images. That's the giveaway that it's video, and I don't like it at all." Briesewitz worked with two zooms (5.2-52mm and 7.5-150mm) and a full set of primes. "At that point, there were only about three sets in the country, so we were really lucky. Those lenses helped a lot whenever we were in situations where there was no light at all."

Briesewitz conducted filtration tests, trying out Tiffen Soft/FX, Black ProMist, White ProMist, Black Frost, and similar filters on some exterior close-ups of actors. "I was expecting a nasty video effect and contrasty images, and I wanted to see if I could smooth out those hard, video-ish lines," she says. To her surprise, though, the strategy proved unnecessary. "The filtration we were thinking of using was too much already. When Brad and I talked about creating a look, we wanted to have a very clean negative once it was transferred to film. We wanted to get the best, most brilliant image we could, so we decided against filtration." Adds Anderson, "We were concerned that if the HD resolution wasn't what it was cracked up to be, we were going to make it even worse." (The jury's still out, because at press time Anderson had not yet locked the picture, let alone made the transfer to 35mm, which is the ultimate test.)

Briesewitz says her lighting approach on *Session 9* "was no different [than with 35mm]. I would have had the same amount of lights." She just didn't need them quite as often. Some scenes, of course, required a large setup, particularly the longer scenes that needed consistent lighting throughout the day. The prelude

THE DEDOLIGHT 400 SERIES

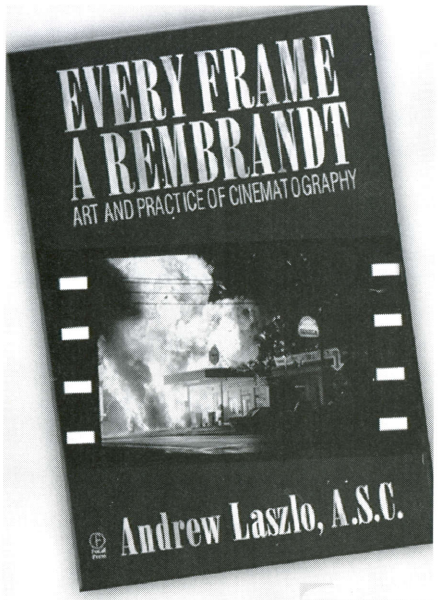


We are now pleased to introduce the Dedolight 400 Series.

The three lights comprising the 400 series are based on a new, patented optical system whose design parameters surpass even the original Dedolight. When compared to traditional fresnel designs in the same wattage range, the 400 series Dedolights outperform the competition in virtually every measurable standard of luminaire performance. The Academy Award winning Dedolight system has expanded...and so has the world of the lighting professional.

dedolight

Dedotec USA, Inc. 216 Little Falls Rd. Cedar Grove, NJ 07009 Tel 973. 857-8118 Fax 973. 857-3756 www.dedolight.com



This book examines the art and craft of motion-picture photography through a veteran professional cinematographer's personal experiences on five major motion pictures, each selected to illustrate a particular series of challenges for the photographer.

CONTENTS: Southern Comfort; The Warriors; First Blood; Streets of Fire; Innerspace

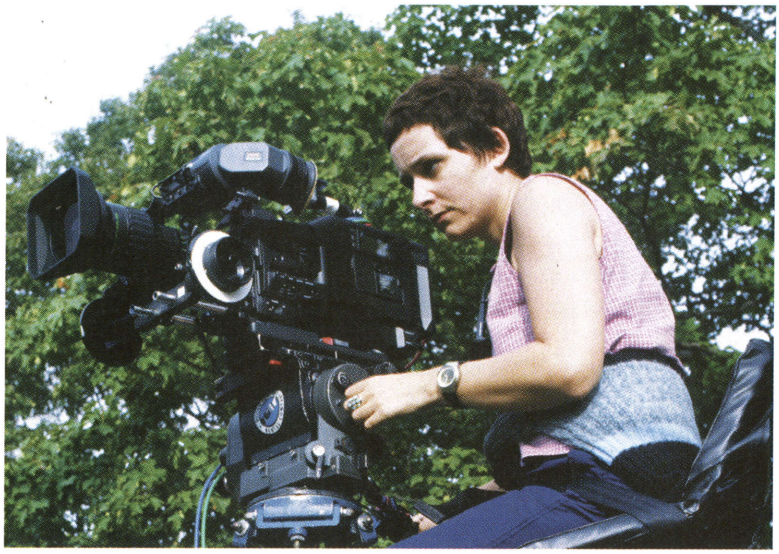
ISBN 024080399X : 240pp : 6 x 9.25 In. : 12 color photos : 39 b/w photos : 6 line illustrations :

Softcover : June 2000 :

US$34.95

www.cinematographer.com

Horror in Hi-Def



Cinematographer Uta Briesewitz prepares to shoot with Sony's 24p CineAlta camera.

to the film's finale, for instance, takes place in a large containment room with multiple windows and sheets of translucent polyurethane hanging down, which create interior chambers for the asbestos workers. For that, says Briesewitz, "We had lights coming through every window. We had HMIs, Xenons, and Pocket Pars." (See lighting diagram on page 70.)

More often than not, however, Anderson and Briesewitz tried to take advantage of the abundant sunlight streaming into the mental institution. "The building was designed in the 1850s to provide as much sunlight as possible for the patients," explains Anderson. "That was part of their therapy; they had solariums where patients would go and just sit in the light." During preproduction, Briesewitz and Anderson meticulously tracked and charted the lighting conditions in various rooms throughout the day, and used this information to plan their shooting schedule. This was particularly helpful in giant rooms such as the gymnasium and the industrial kitchen, which otherwise would have stretched the production's limited budget.

In many situations, Briesewitz had to fight the impulse to use the customary array of lights. Because of the camera's tremendous sensitivity, "you can very easily overlight," she cautions. "I had to adapt my eye. With film, I'd usually know what I'd have to fill in just by looking, but with this format, I learned that I should take a look [at the HD monitor] first, because these lenses read differently." (Fujinon's HD lenses generally have 2.5 times greater depth of field than their 35mm counterparts, and thus are designed to operate two stops faster.)

Everyone on *Session 9* faced a learning curve. Briesewitz recalls that one day, while the crew was shooting a medium close-up, gaffer Evans Brown kept bringing in additional lights. "I'd shake my head and say, 'That's too much. Just let it go.' Once he got frustrated and said, 'Well, I thought you wanted to *see* your actor.' And I said, 'Just go behind the monitor and take a look.' He came back with a smile on his face and couldn't believe how strong the camera would read the light. So we all had to adjust."

Briesewitz found that she could easily shoot in circumstances in which the set photographer couldn't get an exposure even with her fastest film. The cinematogra-

What's a DIGIMOLE™?

An HMI Head & Ballast For Under $2,000!

Introducing the all new **Type 82845** 200 Watt HMI **DigiMole™** PAR Kit...brought to you by Mole-Richardson®, the company with over 70 years of professional lighting experience. This compact and lightweight fixture will focus from spot to flood in one easy motion. The **DigiMole™** Kit is perfect for the Lighting Pro on the go. Now there's an affordable solution for all your daylight lighting applications. For more information, log onto www.mole.com/digimole

The Type 82845 DigiMole™ Starter Kit includes:

(1) Type 8281 DigiMole™ 200W HMI PAR
(1) Type 82833 200W AC Ballast
(1) Type 4034 4-Way Barn Door
(1) Type 4035 Handle
(1) Type 58114 Moleded Case

All this for only

$1,995.00

List Price

DIGIMOLE™
by Mole-Richardson®

Mole-Richardson Co.
937 N. Sycamore Ave., Hollywood, CA 90038
Tel: (323) 851-0111 •Fax: (323) 851-5593
E-mail: info@mole.com • Web: www.mole.com

Horror in Hi-Def

pher shot inside a car at night using only the car's overhead light. Numerous scenes were shot in pitch-black corridors and steam tunnels with only the actors' flashlights providing illumination. If a fill light was needed, Briesewitz mounted another flashlight with three layers of heavy diffusion on her camera, then covered or uncovered it with her hand as needed.

The HDW-F900's lighter weight and ENG-style design were helpful in the handheld scenes, such as the sequences in the underground tunnels, where Briesewitz was required to run before or after an actor fleeing at top speed. "[The lighter camera] is more pleasant. If you have a heavy camera on your shoulder, it makes you steadier, but if you're running behind somebody in a tunnel and there's muddy ground, it feels good to have this camera on your shoulder. I could easily take my eye off the viewfinder, see where I was going, and still check my frame."

Briesewitz did find some negatives with the HDW-F900, however. She was not happy with Sony's black-and-white viewfinder; although the monochrome image allows the operator to see focus more precisely, Briesewitz felt distanced by it. "There's a saying that the cinematographer sees the movie come together first," she explains. "Because you're so close with your eye, you feel as if you're seeing the image on a big screen — you feel very connected to the actors, and it's as if you're watching the film coming together. I was enthusiastic about many aspects of this camera, but at the end of the day, I felt like I had no feeling for what I shot because I didn't really see the film. I saw a black-and-white image, and although it's HD, it's not a better image. It's just like any Betacam — a small, black-and-white video image. The problem is that so much of your framing is determined by color. It's a different thing, looking through this black-and-white viewfinder and then looking up to check your frame."

This was particularly problematic when Briesewitz had to shoot some extreme close-ups of bees and insects. "Sometimes I'd lose them out of a shot, so I'd widen out to see where a particular insect was going to go. I was looking at a very contrasty, black-and-white image of flowers and black shadows, and everything looked the same. I felt like I was blind. I'm the one behind the camera who's supposed to find the image, and I have to say to my assistant, 'Where is the bee?' and he had to point and say, 'Over there!' Then I could zoom in."

As a result, the HD monitor became the all-important piece of hardware on the set. It was used to check focus, color and framing, to

spot cables in the shadows, and essentially to direct the film. "It became a little powwow around the monitor," says Anderson, who spent much of the shoot ducked under the monitor's hood. "The big advantage was being able to sit there and see exactly what I was getting. You're getting the image directly from the camera on a hi-def monitor. When you light the movie, you light it according to the monitor. We didn't use a meter once."

The ability to see the image precisely and immediately was, in fact, the biggest mental shift that both Anderson and Briesewitz had to make in switching from film to HD. This factor creates an essential change in the dynamic between cinematographer and director, making it a much more collaborative interaction. This can be an advantage or disadvantage, depending on a person's point of view. On the positive side, says Briesewitz, "the director can see what he gets, which is helpful, especially when [the director has] a very specific vision, like Brad. On the other hand, you open up your images to many opinions."

That's going to be a big switch for most cinematographers. "Normally, a cinematographer at work is somewhat like an alchemist," Anderson elaborates. "The director sees the set and says, '*This* is what it's going to look like?', and the cinematographer will say, 'Wait till you see it on film.' And it's magic. But [with HD], there's no discontinuity between what you see on the monitor and what you get. Anyone can gather around the monitor and make an opinion known. That's a very different dynamic, for a cinematographer in particular.

"It was the same when Avids came out and replaced flatbeds," he continues. "Suddenly everyone could be an editor. A producer could come in, recut the scene and have his version of the film in a matter of hours. It's the same with this."

Briesewitz is somewhat nonplussed by the change HD represents. "Some cinematographers don't really want to deal with HD. I say, 'Don't worry, because you have a monitor, and what you see is what you get.'" While that fact opens the door to back-seat drivers, she notes that it relieves at least one common anxiety: "When you start working as a cinematographer and expose your first couple of feet of film, getting your dailies back from the lab can make you quite nervous. It's the moment of truth, when you get to either celebrate your success or learn from your mistakes. With HD, it's all there in front of you, on the monitor." ■

Refining High Definition Cinematography.

Photo courtesy of OConnor Engineering

See for yourself at NAB Booth # L11368 & ShowBiz Expo Booth #1501

Plus you won't want to miss Band Pro's HD Digital Cinematography Theater where we'll present examples of material originated in HDCAM™ 1080/24p and 1080/60i. The material will be projected electronically and compared visually to film-originated clips.

High Definition Electronic Cinematography System featuring the Sony HDW-F900 24p HDCAM™

1-888-BANDPRO

WWW.BANDPRO.COM

PRO FILM/VIDEO INC. 3403 WEST PACIFIC AVENUE BURBANK CALIFORNIA 91505 PH 818-841-9655 FX 818-841-7649

Your Worldwide Resource for HD Technology

Striking "Digital Prints"

Frame grabs courtesy of The Orphanage, photos by Bruce Coughran.

Experts offer sage advice on transferring digital-video images to film for exhibition.

by Stephanie Argy

Though more and more filmmakers are using digital video (DV) cameras to shoot their movies, they often still want a film print to show at festivals and in other theatrical venues. Many labs and other facilities now offer services for those who want to transfer digital projects to film, but the process remains mysterious. "We're still in the infancy of this whole thing," says cinematographer Maryse Alberti, who recently shot the DV feature *Tape* for director Richard Linklater.

According to Jim Hannafin,

senior vice president of sales and marketing at Crest National in Hollywood, filmmakers are curious about the transfer process, but there isn't much information about it yet. "Few people have seen these things taken all way to the end," he says. "It's a learning process for everyone." Bob Pack, president of Bipack, Crest's new partner in the digital-to-film arena, warns that as a result, many filmmakers have unrealistically high expectations that DV blown up to film will look just like film. "The process has its limitations — it works very well in some situations, not as well in others," he says.

Top cinematographer Allen Daviau, ASC, who recently shot the short film *Sweet* in the miniDV format, says filmmakers also tend to underestimate the work involved in shooting on DV. "Some people associate the format with the attitude, 'Let's take it out of the box and shoot,'" Daviau says. "Anybody going into this should run a test and transfer [the footage] to film, or at least look at it projected on a big screen."

Other cinematographers and lab experts agree that tests are critical for filmmakers who want to shoot DV that is destined for film projection. Fortunately, as more labs become involved in digital-to-film transfers, there are more opportunities to find exactly the right way to blow up a digital project. "One of the best things is that there's competition in this area," Daviau rationalizes.

All video projects travel to film in essentially the same way. After the project is shot and edited, a tape-to-tape color-correction of the master is made. This video answer print is then transferred to film using a tape-to-film recorder. Currently, there are three types of machines used to record video information to film: cathode-ray tube (CRT) recorders, electron-beam recorders and laser recorders.

CRT recorders are the oldest of the technologies. In addition to companies that sell such machines, many facilities, such as Swiss Effects, have custom CRT-based recorders that record out to a variety of camera stocks. The electron-beam recorder is used mainly by the Sony High-Definition Center. Because the system was originally geared toward restorations and projects that needed archival copies, it uses an intermediate step of printing to black-and-white positive separations, which are then step-printed to a color negative. The most recent development in the field is the laser recorder, which records to fine-grain intermediate stocks. "Laser is becoming the most widely used," says Glenn Kennel, Eastman Kodak's program manager for digital cinema. In the early 1990s, Kennel was the project leader for Kodak's proprietary system, the Lightning laser recorder. Though Autologic Information International used to sell the Lux recorder, Arriflex makes the only laser recorder currently on the market.

Naturally, the advantages of the various recording systems are hotly disputed. "Everybody thinks laser *must* be sharper, but the reality is that it's *no* sharper," claims Pack, who uses both Arrilaser and Celco CRT-based machines. "The Celco will exceed the laser in many cases; the main [reason] is the colorimetry of the film that the recorder is exposing. CRT-based recorders record to a color negative stock; lasers record to an interpositive (IP) stock. IP stocks are made very narrow-banded. Camera stocks have a higher level of saturation and crossover." Pack says images that originate on film, go through a digital phase, and then record back out to film look better when done on laser recorders, but CGI and video images transferred to film "look richer off the CRT."

Peter Constantine, director of engineering for CRT manufacturer Celco, says that this is attributable to the film characteristic called "interimage." He elaborates, "As you go toward pure color, the contrast of the stock actually increases," which makes the image punchier and more vibrant. "There's about an 8 percent increase in the red, about 13 percent in green, and about 22 percent in blue. If something has been on film, the interimage is now in the digital record, and you'll get the truest record if you go to duping stock. If it has never seen film before, the interimage will not be in the digital

The digital-video short *Sweet* explores the fantasy lives of a young man and woman who imagine that they're a couple. Opposite and this page: The woman (Heather Pendergast) begins daydreaming when she wakes up and later finds herself distracted at work.

Striking "Digital Prints"

Sweet **director Elyse Couvillion confers with cinematographer Allen Daviau, ASC as she eyes an upcoming shot.**

natural image if you go to camera stock."

Of course, some people prefer camera stock because it's inherently grainier. "Almost nobody wants the clarity of digital projection — they want more grain," says Patrick Lindenmaier, a director of photography who is also head of research and development at the digital-transfer facility Swiss Effects. "We say camera stock is ideal for that; 50 ASA is much superior, and it's also a lot cheaper."

Tom Richmond, who shot the digital films *Chelsea Walls* (in collaboration with Richard Rutkowski) and *The Chateau*, believes that the best way to get a filmic look is to take advantage of the film characteristics of the transfer stocks. "We used the stocks to get to a film place that we liked," he says of his work in the field. "You see the little dancing film grains; it's not a video-generated, fake film grain. The real film grain took over as the main texture of the film."

Others in the field prefer laser recorders for different reasons. "CRT recorders are very slow," points out Lloyd Forcellini, chief technical director at New York's DuArt Film and Video, which has both laser and CRT recorders. "Shooting long features on a CRT-based recorder takes much too long. Instead of shooting 2,000 feet in one day, it would take a week. We only use the CRTs for small projects, and for titles if laser recorders aren't available."

Forcellini says what's worse is that the geometry of a CRT recorder cannot match that of a laser. "The basic shape of the image is not consistent. The CRT-based image has geometric errors and corner-resolution aberrations. It looks trapezoidal — one edge will be out of focus, or it will be short." He says that if an entire video project is recorded out using a CRT-based recorder, the aberrations aren't noticeable, but the footage made on that machine is almost impossible to intercut with original negative.

According to Lindenmaier, the CRT recorder at Swiss Effects is actually faster than the facility's laser recorder, and the company can use it to output six or eight films per month. "CRT-based images have been successfully intercut with original negatives for decades," he points out. "Otherwise, facilities like ours wouldn't have kept them."

Kennel, who admits he might be biased because of his early involvement with laser recorders, says he thinks the laser offers significant advantages in terms of the output images, especially for high-resolution source materials such as 24p high-definition video. "The higher the resolution of your source material, the bigger the advantage of laser," he observes.

Regardless of what type of recorder is used, higher-resolution video always helps the image. Although many producers assume that any digital camera can yield an image that looks as though it originated on film, that's not the case. "Shoot with the highest-resolution camera, ideally the 24p," Kennel advises. "The next step down is a PAL camera, but get the highest-resolution chips and work with a progressive-scan PAL, if possible. If all you've got is an NTSC camera, and it's interlaced, you're going to have some artifacts."

Markus Janner, director of digital technologies at DuArt, agrees that filmmakers should consider PAL. "If your goal is to go to film, you should look very hard at shooting in PAL," Janner says. "You're going to get 100 more lines of resolution, and it runs closer to film speed." He also recommends using a 16x9 chip instead of a 4x3 chip to get a sharper image.

Forcellini says that most digital cameras offer a choice between "film" or "frame" mode, and "normal" or "video" mode. "The differences are actually quite important if you're shooting NTSC at 30 fps," he explains. "We need to take 30 frames and make 24. If it's normal mode, there are 60 fields; converting to 24 creates a lot of softening." In film or frame mode, the image is recorded interlaced, but it's captured progressive. "It's not truly a progressive frame, but it's closer in that the data is taken at one moment in time. That lends itself to a much sharper image," Forcellini says.

TECHNO VISION®

Tech-know-how

photo: Simon Jayes

(included with every TechnoCrane)

You know the shot you want, but can you get it?

For over ten years now, TechnoVision has been developing, building and renting TechnoCranes & SuperTechnoCranes in order to enable filmmakers to redefine their vision.

From Dracula and Roger Rabbit to Titanic and Harry Potter (currently in production), our TechnoCranes have framed plenty of otherwise inconceivable shots.

Our TechnoCrane rental fleet is the largest in the world, but that's only half the story. Like every piece of film equipment, our TechnoCranes are only as good as the people operating them. Which is why we only send them out with the most experienced technicians around. If you consider that in the last 10 years, the TechnoVision team of techs has notched up a total of nearly 10,000 TechnoCrane days worldwide, you can count on them knowing how to get the most out of a TechnoCrane. Take one of our LA tech teams, Derlin and Scott; with credits like JFK, True Lies, and the recently completed Swordfish, they're the most experienced TechnoCrane techs in Hollywood, if not the world.

You've got a shot in mind. We've got the Tech-know-how to let you get it.

TECHNOCRANE

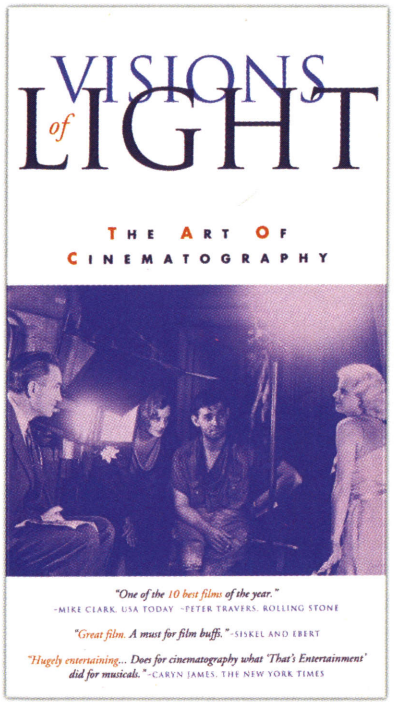
Worldwide Outlets & Agents

TECHNO VISION · ACTIVE REMOTE SYSTEMS · PANAVISION NEW YORK · TECHNO VISION · TECHNO VISION · ARRI MEDIA · TECHNO VISION · TECHNO VISION

LOS ANGELES TechnoVision LA (ex TechnoCrane Ltd): (818) 782 9051 / Active Remote Systems: (800) 316 0067 **NEW YORK** Panavision New York (212) 606 0700 **VANCOUVER** TechnoVision Canada (604) 985 2144
LONDON TechnoVision UK (020) 8891 5961 / Arri Media (020) 8573 2255 **PARIS** TechnoVision France (01) 8573 2255 **ROME** TechnoVision Italia (06) 6615 7786

VISIONS OF LIGHT: THE ART OF CINEMATOGRAPHY

$39.95 ONE OF THE BEST DOCUMENTARIES EVER MADE ABOUT FILMMAKING.



LIMITED COPIES, SO ORDER TODAY

For the first time, the ASC is pleased to offer this incredible 92-minute documentary about the craft of cinematography. This work is also is a history of cinematography and filmmaking, featuring examples of significant advances and highlights culled from the imagery of major cinematographic innovators. Included are more than 100 excerpts from classic films, including *ET: The Extra-Terrestrial, Raging Bull, Birth of a Nation, Citizen Kane, In Cold Blood, The Graduate, Rosemary's Baby* and many others. Among those interviewed are such ASC members as Allen Daviau, Owen Roizman, Conrad Hall, Victor J. Kemper, Vilmos Zsigmond, Gordon Willis, Stephen Burum, Michael Chapman, Caleb Deschanel, William A. Fraker, John Bailey, Néstor Almendros, Charles Rosher Jr., Harry L. Wolf, Charles Lang, Sven Nykuist, Robert Wise, Laszlo Kovacs, James Wong Howe, Haskell Wexler, Vittorio Storaro, John A. Alonzo, Bill Butler, Michael Ballhaus, Frederick Elmes, Sandi Sissell and others. *Visions of Light* is a must-have for the serious film professional, movie buff or cinema student, and would also be a fanastic gift for the cineaste in your life.

(VHS, U.S. format)

To order by phone:
1.800.448.0145 (U.S. only)
323.969.4344 all areas

Fax orders:
323.876.4973

Or order online at
www.cinematographer.com

Striking "Digital Prints"

Lindenmaier disagrees, saying Swiss Effects actually recommends that digital filmmakers avoid using the film/frame mode unless they're working with HD 24p. "It's not a true progressive mode, so when you transfer it to film there's a significant loss of resolution, and it's very jittery," he says.

For *Sweet*, Daviau used a PAL Sony VX-1000 that director Elyse Couvillion obtained from Filmmakers Alliance. "We had seen the camera before, and we were really impressed with the quality of the picture," Daviau notes. On *Chelsea Walls*, Richmond and Rutkowski used two PAL Sony PD-100s, and Richmond used the same cameras again for *The Chateau*. "While we were filming or taping, we were always thinking about what it was going to look like [on film]," Richmond recalls.

Maryse Alberti employed the PAL Sony PD-100 on Linklater's *Tape*, and she says that the qualities she valued most about the camera were its size and ease of use. "Filmmakers are seduced by the camera because it's really small," she observes. Because it fits into a person's hand, she continues, the camera allows a filmmaker to create frames and moves that would take a long time to achieve with a 35mm or even a 16mm camera. "It frees your imagination to come up with unusual frames and execute them quickly."

Alberti says DV's greatest strength is its ease of use, not its ability to mimic film. "People always want to make tape look like film, but my philosophy is: don't, because it's not film. If you shoot tape, use the medium, and find what is exciting in that medium." She adds that DV was especially well-suited to *Tape* because the film concentrates mainly on actors' faces. "Once I blew up the close-ups, they looked very good," she says. "But when you go wide, you lose a little bit of detail. [To shoot

successfully on DV,] you have to find a story that doesn't rely on the texture of a place. If your environment becomes a character, I'm not sure DV is such a good medium. We weren't shooting *Braveheart* or *Lawrence of Arabia*! Those very, very wide shots need to be done on film."

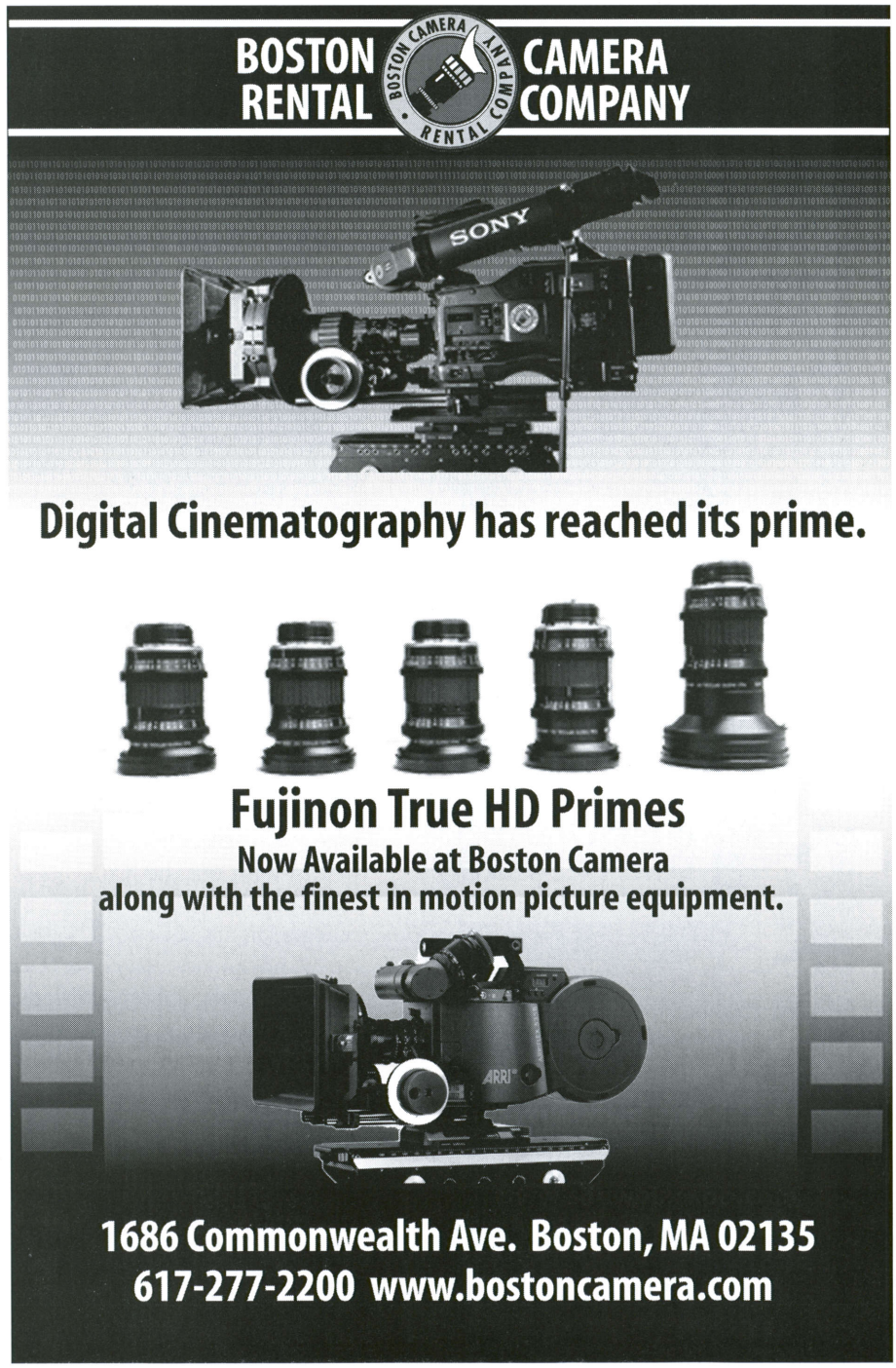
Many involved in the digital-to-film transfer process agree that a project shot on video but intended for exhibition on film needs to be lit as though it's being shot on film. "[Cinematographers] need to light it with the same level of care as a 35mm film," says Michael Schwartz, sales and marketing coordinator for Sony's HD Center. "If you want the look of a good production, you need to light it like a good production. Some people [working in DV] are going with the aesthetic of the Dogma style, and that's fine, but they should know that that's how it will look on film."

Scott Stewart, co-founder and co-president of The Orphanage, a digital production and postproduction company based in San Francisco, says he takes pride in the lighting of films produced by his company. "We make movies that look the way movies have looked for a long time," Stewart says. "They aren't a bunch of Dogma movies, where we took the cinematographers and handcuffed them." He cautions against some independent filmmakers' tendency to group cinematographers in with the "dreaded" filmmaking establishment. "[If you avoid working with a cinematographer], you're going to make an ugly movie that's incompetently shot," he emphasizes. "There's a one-in-a-million shot that it's going to be so engaging that people will overlook that."

Alberti says that in general, projects shot digitally should be lit with contrast and drama. "Lighting it soft doesn't look good," she notes. While Richmond agrees that flat lighting should be avoided, he says contrast must be handled carefully. "Whenever possible, we tried to create contrast," he says of his digital features, "but it's got to be limited, because there's a point at which they can't do anything [to remedy the problem] at any post facility." The difficulty, he explains, is that DV has no latitude on the top and a lot on the bottom, "and you can't fool it. It did a fantastic job with candles, but a big white window would go nuts."

Schwartz points out that all digital formats handle highlights and dark areas differently than film. "Film can see into the highlights very well, and in the dark areas, you get nothing," he says. "The exact opposite is true of video. Video will clip highlights but can see very well into the dark."

Daviau suggests two tech-



ProductionHUB.com

SEARCH

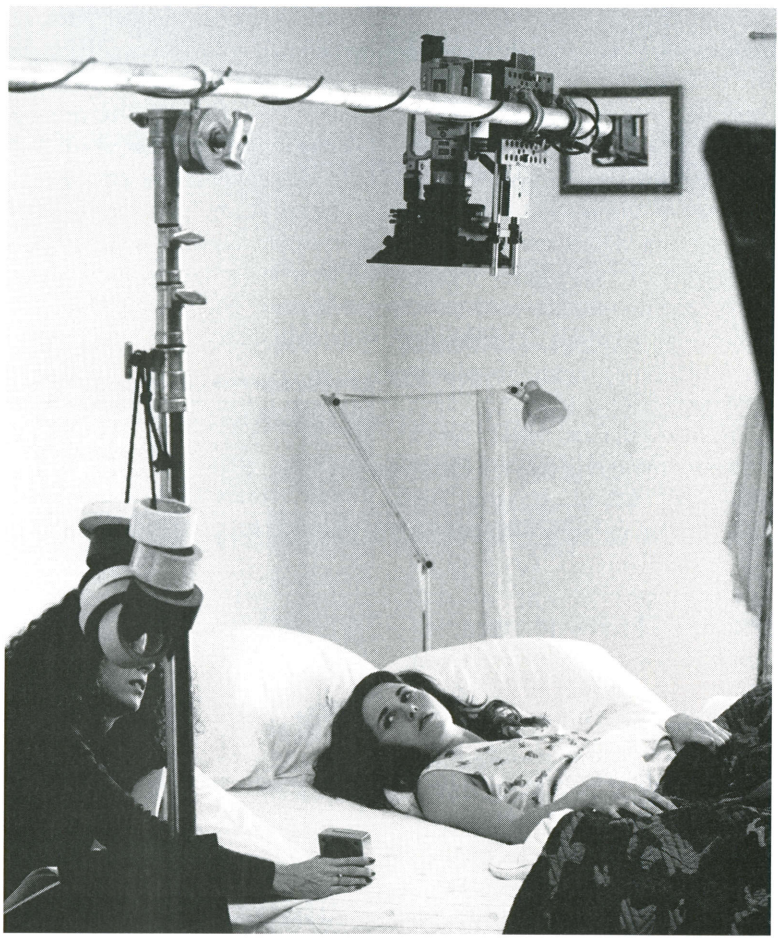
producers
production companies
directors
crew services
production support
digital media
talent services
equipment vendors
education
trade publications
post facilities
music libraries
multimedia companies
film commissions
unions & guilds
associations
organizations
studios & stages
cable networks
television stations

SERVICES

Search Engine
Buy/Sell Equipment
Job Listings
Electronic Profiles
Discussion Boards
Industry News
Calendar of Events

Toll Free: 877-629-4122
www.productionHUB.com

Striking "Digital Prints"



The crew prepares to capture an early-morning shot of actress Pendergast.

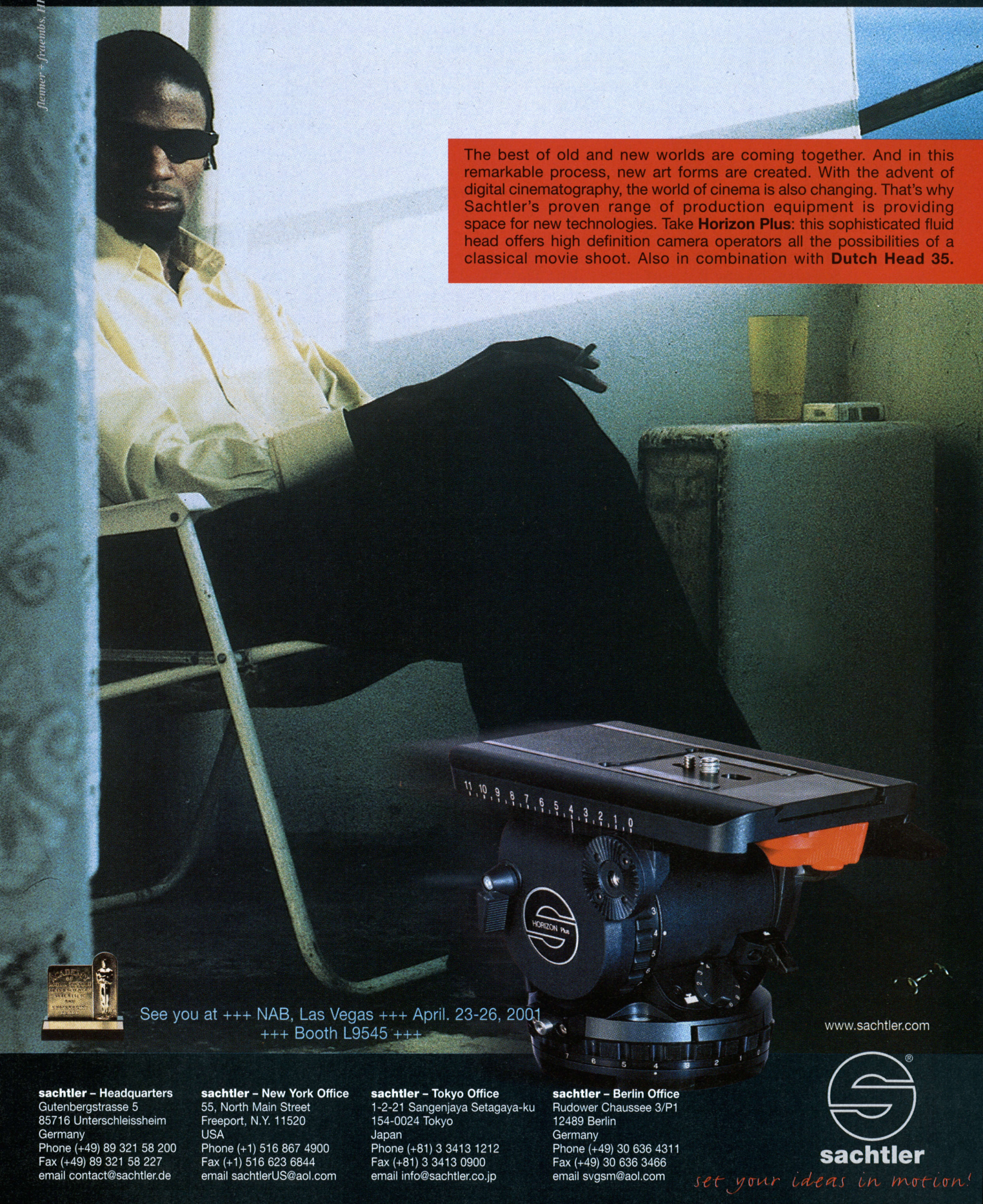
niques to avoid burning out the highlights and keep depth in the blacks. "Run the camera at minus 3 dB, a slight underexposure," he says. Then, once the monitor is calibrated — set dead-on for PAL — Daviau recommends setting it down 10 percent in the black levels. "You don't want to burn out the highlights or crush the blacks, because that's all you have," he advises.

Lindenmaier says he sees many cinematographers make the mistake of crushing blacks during their shoot. "You can always achieve good blacks later on. When you try to make it blacker during shooting, you never reach a good point. Crushed blacks don't 'live' anymore. You have to see a little bit more in the blacks than you want to, then bring it down when you print it. This looks more filmic than doing it in post."

Daviau also recommends disabling the automatic features of the camera. "You want to shut off as many of the electronics effects as you can — no auto color, no auto exposure. Give yourself enough room to change the image later."

Kennel advises against using sharpening, which tends to create unnatural edges in the film output, and Forcellini suggests keeping the electronic shutter at the slowest speed or turning it off, so that footage will have motion blur. "That makes film look better," Forcellini says. "When you actually go to 24 frames, it has that quality of the image being blended between two film frames as something moves horizontally. Under certain conditions, people might prefer a very choppy, video look. That might be desirable on a video screen, but your

Motion Picture Meets High Definition



The best of old and new worlds are coming together. And in this remarkable process, new art forms are created. With the advent of digital cinematography, the world of cinema is also changing. That's why Sachtler's proven range of production equipment is providing space for new technologies. Take **Horizon Plus**: this sophisticated fluid head offers high definition camera operators all the possibilities of a classical movie shoot. Also in combination with **Dutch Head 35.**

See you at +++ NAB, Las Vegas +++ April. 23-26, 2001
+++ Booth L9545 +++

www.sachtler.com

sachtler – Headquarters
Gutenbergstrasse 5
85716 Unterschleissheim
Germany
Phone (+49) 89 321 58 200
Fax (+49) 89 321 58 227
email contact@sachtler.de

sachtler – New York Office
55, North Main Street
Freeport, N.Y. 11520
USA
Phone (+1) 516 867 4900
Fax (+1) 516 623 6844
email sachtlerUS@aol.com

sachtler – Tokyo Office
1-2-21 Sangenjaya Setagaya-ku
154-0024 Tokyo
Japan
Phone (+81) 3 3413 1212
Fax (+81) 3 3413 0900
email info@sachtler.co.jp

sachtler – Berlin Office
Rudower Chaussee 3/P1
12489 Berlin
Germany
Phone (+49) 30 636 4311
Fax (+49) 30 636 3466
email svgsm@aol.com

sachtler®
set your ideas in motion!

Striking "Digital Prints"

desirable on a video screen, but your brain perceives the much larger film image differently. [On film,] that [type of imagery] looks as if it's stuttering or jumpy, and people don't like it."

Similarly, dizzying handheld operating that might be acceptable on a small video screen becomes less so when it's projected as film. "I tell people to resist the urge to quickly jerk the camera around," says Sony's Schwartz, "because it doesn't make for a very good-looking film-out. They're torturing the audience."

Focus can also be a problem, because images that appear in focus through a viewfinder or on a small monitor might not be adequately sharp on the big screen. "Focus problems are extremely obvious when they're blown up," says Forcellini. "We recommend that the focus be critically checked in all formats, from DV up to HD." He recommends that in setting up a scene, filmmakers should also try to minimize depth of field. "Normally, a film camera doesn't shoot with a very deep depth of field. A scene that has a very long depth of field reads as video when shot to film."

Labs generally leave the question of filtration to the cinematographer, but Forcellini worries that some people will use filtration, then decide they don't want it. "What we don't recommend is any kind of diffusion," he emphasizes. "It might be very pleasing on the video monitor, but when you take it to film, it gets very, very soft, and there's no way of adding enhancement back into an image that has been diffused." He remembers that one digital-to-film project he saw had so much diffusion that the actors' eyelashes were rendered invisible.

Ultimately, cinematographers must use their own tests and experiences to set parameters for each project. On *Chelsea Walls*, for example, Rutkowski and Richmond established three major technical guidelines: they never used gain, which reveals more detail in low-light situations but also degrades the image; they always used Soft/FX 2 diffusion filters to take some of the edge off the video and make the windows bloom a bit; and finally, to help differentiate the film's four storylines, they white-balanced the camera against non-white swatches, giving each storyline its own distinctive hue. "Almost nothing was shot using the [camera's] internal color balance," says Rutkowski. Sometimes the camera balked, especially during the storyline balanced toward red, but Rutkowski discovered that by overexposing a bit, he could force the camera to accept the new balance.

The other advantage to working in a digital medium and blowing

the result up to film is that it allows independent filmmakers to heavily manipulate their images in post. Even some techniques that are reputedly impossible on video can be simulated in post. On *Sweet*, for example, artists at The Orphanage created time-lapse shots by using frames pulled out of a long piece of video. Rutkowski and Richmond, who also used The Orphanage, wanted *Chelsea Walls* to have old-style, film-lens attributes. "We built deformations with them," says Stewart. "It was very subtle, but I applaud them for thinking so creatively about what they could do with the image."

Different labs have different philosophies about the best time to establish the final film look of a video project. Michael Moncreiff, a producer at EFilm laboratory, says filmmakers should bring in master tapes that show exactly what they want to see on film. "We take their ideas about what they see on a computer monitor and map that onto 35mm film," he says.

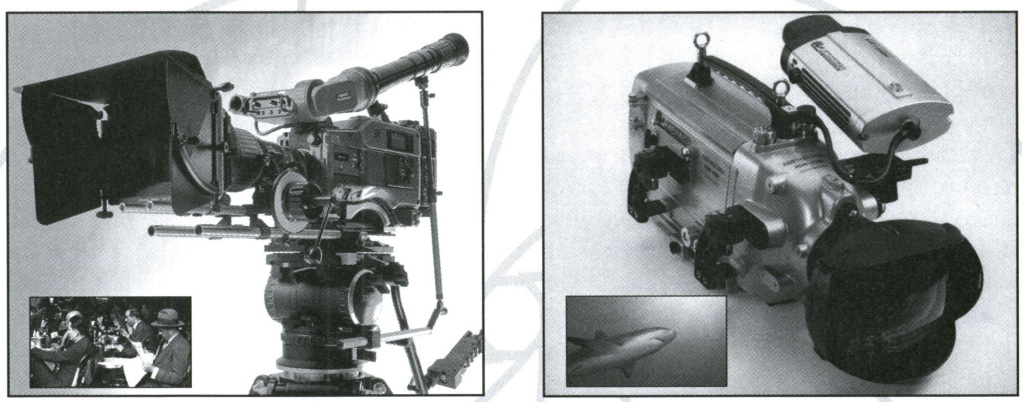
This works very well for facilities such as The Orphanage. Stewart explains, "We want a filmmaker to sit and color-correct his movie and add the standard things, such as diffusion and corals, but we want to go much further than that, even beyond the standard film stocks. If you can think it, we can design it."

Other facilities, including Swiss Effects, prefer to save some of the manipulation for the film phase. "There's a lot of skill in the movie world, and I want to include that skill — that's why I depend on the color timers in the labs," says Lindenmaier. "They have a lot of experience."

That approach also leaves more room for experimentation when the images are blown up on film, as Richmond discovered when he experimented with different negative stocks for *The Chateau* at Swiss Effects. Similarly, Lindenmaier says that the makers of the DV feature *Julien Donkey-Boy* wanted their movie to look as if it was shot on Super 8mm, so Swiss Effects transferred the image first to 16mm, but only at the size of a Super 8 image. "Everyone knows that grain, and it helped the movie tremendously," he remarks. "It was an extreme thing to do."

While all of these techniques help cinematographers create digital images that look better when blown up to the big screen, it is still important to remember that DV is its own format, not a cheap substitute for motion-picture film. "On *Chelsea Walls*, we talked about it philosophically," says Richmond. "We didn't want it to look like video, but we knew it would never look like film." ■

Digital Cinematography... Just add water



Air Sea Land Productions offers the SONY CineAlta HDW-F900 24p High Definition camera in configurations for land-based and underwater productions.

Visit our web site or call today for information on our High Definition camera rentals and Production Services.

www.airsealand.com

AIR·SEA·LAND ASL PRODUCTIONS INC.

Air Sea Land Productions Inc.
19-69 Steinway Street
Astoria, New York 11105-1108
888-ASL-LENS • 718-626-2646
718-626-1493 (fax)

Additional location serving the Southern Florida Region:
16716 Amber Bay Drive
Weston, Florida 33331
954-659-7824 • 954-659-0944 (fax)

Flooding to Sundance

The 2001 Sundance Film Festival was packed to capacity with swarming cinéastes, who found themselves competing for seats at maxed-out screening venues.

by Rachael K. Bosley, David Heuring, Jean Oppenheimer and Patricia Thomson

Although the Sundance Film Festival has shown some troubling signs that it's growing beyond its Park City borders (two-hour waits for screenings, parties that are tougher to infiltrate than Fort Knox, tedious lines at the ski lift), the 2001 edition offered an exceptionally diverse range of films, many of which demonstrated their makers' creative daring. One of this year's biggest buzz films was *Memento*, a visually compelling neo-noir drama boasting narrative threads that move both backwards *and* forwards in time to convey its main character's short-term-memory loss.

Cinematic style was hardly in short supply at this year's fest, however. *The Deep End* took the Best Cinematography prize in the dramatic category for its artful compositions, and many other films offered equally accomplished photography that belied their modest budgets. More and more often, talented cinematographers are bringing their eye to independent projects, and the results are plainly evident onscreen; given that the Sundance programming staff now views more than 3,000 submissions per year, filmmakers surely feel extra pressure to ensure that their entries are well-shot.

This heartening trend is evident in each of the films we've chosen for our annual Sundance roundup. Although space considerations restrict the number of projects we can cover in one issue, we'll undoubtedly revisit some of the festival's other entries as they're released in theaters throughout the year. For now, here's a sampler of the films that impressed *AC*'s squad of Sundance writers.

— Stephen Pizzello

The Deep End
Directors: David Siegel and Scott McGehee
Cinematographer: Giles Nuttgens

This year's Sundance prize for cinematography in a dramatic film went to Giles Nuttgens for *The Deep End*, a psychological thriller from the co-writing/co-directing team of David Siegel and Scott McGehee (*Suture*, see *AC* July '94). The British cinematographer began working in the industry as a focus puller for Andrew Dunn, BSC, and he shot several documentaries before making the transition to feature films.

The Deep End, Nuttgens's eighth feature, reunited him with actress and fellow Briton Tilda Swinton, whom he'd first worked with on *The Beach* as part of the second-unit crew; their latest venture together gave Nuttgens the opportunity to shoot the porcelain redhead in what she wryly calls her "first action film." *The Deep End* is hardly that, but it did require her to haul a dead body around on a lake, dive into icy mountain waters, and perform CPR with hunky costar Goran Visnjic.

Set in the pristine environment of Lake Tahoe, *The Deep End* is

Left: Wife and mother Margaret Hall (Tilda Swinton) takes drastic steps to save her son from an unsavory relationship in *The Deep End*, which earned the Best Cinematography prize for dramatic films at Sundance. Below: Pictured from the left are co-director David Siegel, cinematographer Giles Nuttgens and co-director Scott McGehee.

the tale of Margaret (Swinton), a comfortably middle-class wife who senses that her teenage son is involved with the wrong sort — namely, an older man who runs a glossy Reno bar called The Deep End. After warning the man away from her son, she wakes up one morning to discover the seducer's dead body on the family's dock. There begins a tale of blackmail, personal sacrifice and family loyalty.

Though set amid the spectacular Tetons, the melodrama was filmed mostly inside a single lakeside house. "That house is like a character in the movie, and the way it is both a shelter and a cage for Margaret was a very important thing," says Siegel. The structure was a practical location, with small rooms and lots of large, plate-glass windows overlooking the sparkling lake and pine forests. Water and glass play a major part in the film's visual design. "Reflection and transparency, and the idea of separation between Margaret and the other characters in her life, are key," Siegel explains. "So we look through reflective surfaces at her a lot. We *see* the separations between her and the characters. We tried to put a solid visual reference between her and the camera, such as all of the windows, or a fish tank in the foreground. There's always something pushing her away from her normal life."

Working with those reflections was just one of Nuttgens's challenges on the film. ("I spent quite a lot of time behind a black bag," he notes wryly.) There was also the highly reflective lake outside, which read six stops above the house interior. Then there were the small rooms, which posed "a bit of a technical nightmare," according to Nuttgens. It was particularly difficult to pull off a 270-degree camera move in a bedroom that had windows on two sides and paintings framed with glass on the opposite two walls; the room was barely big enough to squeeze in a dolly, two actors and the crew — let alone keep them out of the reflections. There was also the matter of the rapidly changing mountain weather, which proved more unpredictable than that of Nuttgens's native England. The cinematographer also confronted the challenge of shooting anamorphic and trying to focus a close-up with a 400mm lens while the operator sat in one bobbing boat and the actress in another.

One thing that wasn't a challenge, however, was working with two directors. McGehee and Siegel were longtime collaborators who had already co-directed a feature and co-produced several others (including another 2001 Sundance entry, *The Business of Strangers*). The duo called Nuttgens after renting a video of

Photos courtesy of 15 Films.

Flooding to Sundance

Deepa Mehta's *Fire* and absorbing his work; they were particularly impressed with the cinematographer's ability to model with light. Fortuitously, Nuttgens happened to be in Los Angeles doing timing on another picture. He recalls, "The first questions I asked were, 'What are your roles?' and 'What happens if you disagree?' They said, 'We don't disagree.'" Nuttgens attests that this claim was largely true. While he found it strange to be a "third wheel," Nuttgens discovered that there were certain advantages in the arrangement — such as always having a director around when a question arose.

Because of prior commitments, Nuttgens arrived on the job just a week before shooting commenced. The day they were to start, it began snowing and continued to do so for a week, forcing the production to abruptly postpone their exteriors. "*The Deep End* has been described as a controlled piece of work," says Nuttgens, "but it was a series of developing experiments between the director, the director of photography, the actors and the environment."

The team first talked about shooting in anamorphic, but they were concerned that the format would be too challenging in a small house. "It was clear as soon as we went up to Tahoe that the height of the mountains above the lake was not very great, so it was very panoramic," Nuttgens recalls. "We decided straight away to go into 'Scope." He adds that the filmmakers ultimately chose the anamorphic format because "we felt the quality of the landscape needed to be reflected in the quality of the negative." The format also allowed them to use depth of field to control the reflections.

Another key ingredient of the film's visual scheme was a highly precise color palette, divided into the warm wood colors within Margaret's house and the blues that represent her son's world and his lover's underwater burial ground. As the film progresses, blues and greens begin to bleed into Margaret's domain. Nuttgens's favorite device for achieving this was a Varicon equipped with blue gels, which allowed him to flash blue into black shadows and subtly introduce a watery element into Margaret's formerly safe and stable environment.

A readiness to experiment and a certain flexibility allowed Nuttgens to bend with the "mistakes" of nature, such as the green reflected light from the surrounding pines (which shifted radically by the hour), or the huge windows that required the cinematographer to continually mix sunlight and household lighting. "Ten years ago, I would have spent so much time trying to get green out of fluorescents," he says. "I don't think there are any points within my films where I'm searching for a perfect, pure flesh tone. If the environment

SUNDANCE 2001 AWARD WINNERS

GRAND JURY PRIZE
Drama: *The Believer*, produced by Eric Sandys, Susan Hoffman and Christopher Roberts; directed by Henry Bean.
Documentary: *Southern Comfort*, produced by Kate Davis and Elizabeth Adams; directed by Kate Davis.

CINEMATOGRAPHY
Drama: Giles Nuttgens, *The Deep End.*
Documentary: Albert Maysles, *LaLee's Kin: The Legacy of Cotton.*

DIRECTING
Drama: John Cameron Mitchell, *Hedwig and the Angry Inch.*
Documentary: Stacy Peralta, *Dogtown and Z-Boys.*

SPECIAL JURY PRIZES
Documentary Achievement: Edet Belzberg, *Children Underground.*
Outstanding Performances: Sissy Spacek and Tom Wilkinson, *In the Bedroom.*

WALDO SALT SCREENWRITING AWARD
Memento, Christopher Nolan (based on a short story by Jonathan Nolan).

AUDIENCE AWARDS
Drama: *Hedwig and the Angry Inch*, produced by Michael de Luca, Amy Henkels, Mark Tusk, Christine Vachon, Katie Roumel and Pamela Koffler; directed by John Cameron Mitchell.
Documentary: *Dogtown and Z-Boys*, produced by Jay Wilson, Agi Orsi, Daniel Ostroff and Glen Friedman; directed by Stacy Peralta.
World Cinema: *The Road Home*, directed by Zhang Yimou.

JURY PRIZE FOR SHORT FILMMAKING
Gina, an Actress, Age 29, Paul Harrill.

JURY PRIZE FOR LATIN AMERICAN CINEMA
(tie) *Without A Trace* (Mexico), produced by Tita Lombardo, Mariela Besuievsky, Dulce Kuri, Francisco Gonzalez and Gerardo Herrero; directed by Maria Navaro.
Possible Loves (Brazil), produced by Sandra Werneck and Elisa Tolomelli; directed by Sandra Werneck.

FUJINON

DIGITAL CINEMA LENSES

The Familiar Look and Feel of Cine

...With a New World of Possibilities.

Digital Cinema is a reality and no one brings it to light quite like Fujinon.

When we introduced our full line of true HD Cine Style Prime and Zoom lenses, the industry was impressed. But when cinematographers try our lenses in production, they're simply blown away by the performance.

Nothing has been overlooked in achieving the familiar look and feel of cine. With markings for T-stops, cine-compatible gearing and other cine-style features, these robust lenses are playing an important role in digital cinema production.

Fujinon's optics simply outperform other lenses. They have a subtle yet distinctly sharper look with richer saturation and a deeper depth of field. When shooting for a shallow depth of field, Fujinon Primes exhibit superb light transmission with the iris wide open while providing minimal port holing.

When you consider the new world of possibilities of Digital Cinema, there's only one choice to make . . .

Fujinon, because quality begins at the lens.

HAF5B-10 • HAF8B-10 • HAF12B-10 • HAF20B-10 • HAF40B-10 • HA10x5B-10 • HA20x7.8B-10

PHOTO BY: B. Sean Fairburn, SOC
High Definition Cinematographer

FUJINON

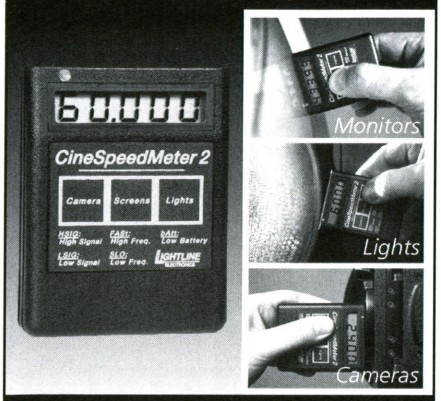
Broadcast & Communications Products Division

FUJINON INC. 10 High Point Dr., Wayne NJ 07470-7434 Phone: (973) 633-5600, FAX: (973) 633-5216
FUJI PHOTO OPTICAL CO., LTD. 1-324 Uetake, Omiya City, Saitama 330 Japan, Phone: 048-668-2152

www.fujinon.com

FUJINON HD DIGITAL

CineSpeedMeter 2
Reads Monitor Scan Rates To .001Hz
Checks for Light Flicker
Monitors Generator Frequency
Checks Camera Frame Rates



Stocking Dealers:
Hollywood/ Mole,Gunner, Birns & Sawyer
New York/ Barbizon Electric
Miami/ ESS International
Denver/ Film/Video Service Equipment
Vancouver B.C./ PS Northern Lights
Contact Us For Other International Dealers

LIGHTLINE ELECTRONICS
723 NW 18th Ave. Tel:(503)222-1822
Portland, Oregon 97209 Fax:(503)222-1977
Visit our site @ www.lightlineelectronics.com

MOVIECAM

Sales and Rental
CINEQUIPT INC.
Video & Film Equipment

856 Raymond Avenue
St.Paul, MN 55114
612/ 646-1780
www.cinequipt.com

Flooding to Sundance

has an element of green in it, I'm not going to spend my time trying to get rid of it, because it's something that will give me part of the environment back. If you fight the environment, you end up with a sterile film."

That was the last thing Nuttgens wanted, and staying away from an overly "clinical" look is what guided his choice of equipment. Using a Panavision Gold II, he chose that company's older E- and C-series lenses "because they are softer and less technical." Along the same lines, he selected mid- and high-speed stocks (Kodak Vision 320T 5277 and 500T 5279) rather than slower, cleaner stocks. "I managed to get a crisp clarity, but it's not hard, and it's certainly not clinical. If I'd gone with something completely clean, like 5245 and Primos, I would have ended up with a technically perfect image."

Nuttgens then pushed the stocks, overexposing them slightly and printing them very high. "I wanted to get grain in the whites but also solid blacks. I wanted to make sure the texture of the film itself was visible." The rationale was that "film should have emotion. There were very specific times when we pushed the stock, and the grainier, more high-contrast images convey Margaret's imbalance."

Showing this mother going off the deep end involved a number of subtle and precise elements: lighting, color, film texture, and the metaphor of transparent barriers between people. "This was a tight, controlled film, but we had a liberal way of getting there," says Nuttgens. "It was the most pleasurable film I've ever shot."

— Patricia Thomson

Memento
Director: Christopher Nolan
Cinematographer: Wally Pfister

From the very first shot of *Memento*, it's evident that something different is going on. We see a close-up of a Polaroid showing a bloody body sprawled face down, and as the credits roll, this image slowly fades until the Polaroid is blank, and is then sucked back into the camera. Blood drips *up* the wall. A bullet zings back into a gun held by the protagonist, Leonard Shelby (Guy Pearce), a tormented soul who has lost his ability to form new memories after a brutal attack on him and his wife. "That scene gives the audience the first clue of what's going to happen in this film: the story is going to be told in reverse," says director of photography Wally Pfister. "It also gives a hint of Leonard Shelby's thought process — his memories dissipate after a period of time."

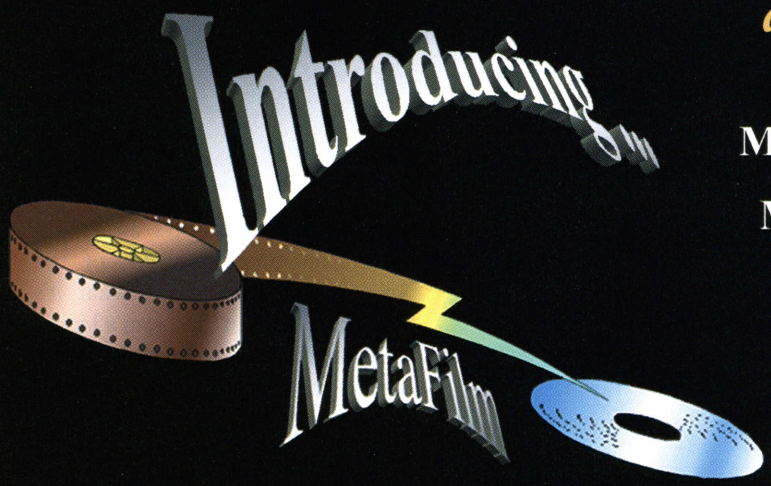
The winner of this year's Waldo Salt Screenwriting Award at Sundance, *Memento* was one of the festival's biggest crowd-pleasers. Riffing off the conventions of film noir — a murder, a dangerous dame, an average Joe plunged into a world full of duplicitous characters — the film ups the ante by running backwards in time, with each scene ebbing closer to the film's core question: not *who* did it (which we know from the outset), but *why*.

The film's structure is airtight, but it's complicated enough to require a visual style that doesn't distract the viewer from the plot. "[Director] Chris Nolan was looking for a very natural approach to the photography," says Pfister. "He didn't want it to get in the way of the story. He didn't want overly stylized lighting, just good-looking, natural photography — which happens to be my favorite style."

That makes sense, given the years Pfister spent as a documentary cameraman in the 1980s, when he earned two Emmys for PBS's *Frontline* series. A third-generation journalist, Pfister's documentary background taught him how to shoot fast and gave him years of experience with a camera on his

HIGH DEFINITION DIGITAL FILM

Looking for an HD film scanner ?
Looking for an HD film recorder ?
Looking for an HD digital projector ?



FILM ⇨ DIGITAL DIGITAL ⇨ FILM

a MUST to see at NAB !!

MetaScan 2000 HD film scanner
Metaphor 4-35 HD film recorder
MetaVision 2k HDTV projector

Each one a performance / price break through ...

Seeing *IS* believing.
Come *SEE* them
at

FILM & VIDEO EQUIPMENT
Booth S3569
Sands Convention Center, Las Vegas.
23 - 26 April. 2001

Film & Video Equipment Ltd
5828 Uplander Way, Culver City, CA 90230, USA
(310) 410 1429 Fax (310) 410 1143

Turn Over

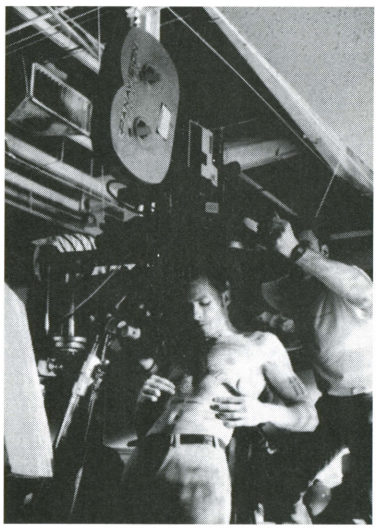
Flooding to Sundance

The modern noir *Memento* follows Leonard Shelby (Guy Pearce), whose lack of short-term memory creates a variety of complications as he attempts to track down his wife's killer. Upper Left: Leonard and his friend Teddy (Joe Pantoliano), whose intentions appear dubious, inspect a crime scene. Upper Right: Taking constant Polaroids and tattooing notes on his body help Leonard cope with the problem. Bottom: Cinematographer Wally Pfister captures a close-up of a key tattoo.

shoulder. Speed and handheld work were two skills that came in handy for *Memento*, which was shot in 25 days, with a good quarter of the camerawork handheld. When Pfister made the transition to fiction filmmaking in 1988 by enrolling in the American Film Institute's cinematography program, he learned an approach that also served him well on this film: "An emphasis on the story — that's my philosophy as a cinematographer."

To help clarify *Memento*'s intricate story structure, Nolan (whose screenplay was based on a short story by his brother Jonathan) divided the film into color and black-and-white sections. The main plot, which recedes in time, was shot in color. A secondary strand, which shows the protagonist on the phone in a hotel room, narrating a flashback of a similarly impaired man named Sammy Jankis, is in black-and-white. This monochrome section moves forward in time while the color moves backward, until the two meet in what Nolan calls "a hairpin turn" during the film's last act.

In addition to providing structural clarity, there's a psychological dimension to the two visual strands. "I always had in my head the alternation between color as the subjective view of the story and black-and-white as the objective view," says



Nolan. For most of the film, the point of view is Leonard's; we see the world through his eyes, and accept his self-image as the avenging angel for his dead wife. Cinematically, this involved the camera staying close to Leonard and adopting his line of sight. "What Pfister was able to do with his camera placement and blocking," says Nolan, "was to get across that the color sequences were always close to Leonard's POV, always closer to him physically in conversations, and that we're moving through doorways with him, seeing what he sees."

Nolan is adamant about the importance of camera placement in creating this sense of identification with the protagonist. "I believe that the audience is always aware, on some subconscious level, of the camera's distance from what it's shooting. You can't just slap a longer lens on the camera. It makes a big difference whether the camera is looking over my shoulder or whether it's in the far corner of the room, zoomed in. Wally has a wonderful sense of camera placement. He never compromised, always keeping the POV as the absolute guiding principle."

When the camera breaks from this pattern during a scene between Leonard and Natalie (Carrie-Anne Moss), the effect is a subtle but critical turning point in the viewer's identification with the character. "There's a moment when Leonard comes to Natalie's apartment and is sitting on the couch," explains Nolan. "She's saying, 'Look, if the police have all of this information, why haven't they caught this guy?' She's asking the question that's been on the audience's mind: 'What's *really* going on here?' We just lifted the camera slowly from Leonard's eyeline up to Natalie's, and then on her shot, [we moved it] down to his. It's a beautiful shot. For the first time, you're seeing him more objectively. It's very subtle, but I think it works subconsciously." At this point, the image of avenging angel dissolves into a wholly different one: our protagonist shuffling

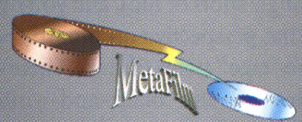
Photos by Danny Rothenberg, courtesy of Newmarket Films.

MetaVision 2k

Affordable High Definition Digital Projector

Everything about it says ***high definition image quality*** except the price. The ***MetaVision 2k*** is the first **affordable** digital projector that lets you view ***HD Dailies, electronic workprints, digital FX, digital folie, digital looping, and dubbing,*** all at full HD resolution without down-sampling or dropping pixels. At home or at work the MetaVision 2k is for the professionals.

Resolution	2048 x 1536 / 1920 x 1080
Brightness	2000 ANSI lumens
Contrast	> 300:1
Technology	Additive polysilicon LCD with D-REX
Image size	2' to 25' diagonal
Throw	4' to 50' with standard zoom lens
Lens options	Short or long throw lens options
Size	15" x 12" x 7.5"
Weight	17 lbs
Cost	from $16,000
Availability	Immediate



Compact & Portable

On show at NAB 2001, Booth S3569
Las Vegas, April 23-26

MetaVision 2k

FILM & VIDEO EQUIPMENT LTD

Film & Video Equipment Ltd
5828 Uplander Way, Culver City, CA 90230, USA
(310) 410 1429 Fax (310) 410 1143

KODAK
CINEMATOGRAPHY
MASTER CLASS
SERIES VIDEOS

This unique series, sponsored by the Kodak Worldwide Student Program, has great value to both students and working cinematographers. Nine of the world's finest directors of photography share their experience in a workshop setting, as they guide you through a series of professional lighting problems both in the studio and on location. Computer animation is used to vividly illustrate the approaches used to solving them.

FEATURES INCLUDE:

Lighting *Dances With Wolves*
With Dean Semler, ASC, ACS

Lighting *Dead Poets Society*
With John Seale, ASC, ACS

Studio Lighting:
A Comparative Workshop
With Donald McAlpine, ASC, ACS
& Denis Lenoir, AFC

Location Lighting
With Geoff Burton

Shooting for Realism
With Allen Daviau, ASC
& Sacha Vierny

Shooting for Drama
With Robby Müller, NSC, BVK
& Peter James, ASC, ACS, CSC

Shooting for Fantasy
With Sacha Vierny & Denis Lenoir

Shooting for Black-and-White
With Allen Daviau & Denis Lenoir

www.cinematographer.com
(800) 448-0145

Flooding to Sundance

through his stack of dog-eared papers and muttering about a killer, like some sad, addled nutcase.

In these color sections, Nolan wanted footage that was "crisp, pristine and saturated," says Pfister, who worked with a Panavision Gold II camera. He used three Kodak color stocks on the production: Vision 500T 5279, Vision 250D 5246 and EXR 5293. "The 5293 is my favorite film stock," he notes. "It has the absolute best contrast and color saturation."

Meanwhile, the black-and-white world of *Memento* required a look that would take viewers outside of Leonard's head. This footage has more grain, greater contrast, and a more documentary-like feel, with wider shots that take the perspective of an observer. "In Leonard's hotel room, we have several high, wide-angle shots of him, and you never see that perspective on him in the color footage," notes Pfister. "There's nothing in the black-and-white that follows him around over his shoulder." For these monochrome scenes, Pfister used Kodak Double-X 5222 stock, pushed a half-stop to increase the grain.

Memento also features several close-ups of objects and textures that are inserted throughout the film. At one point, Leonard wakes up, doesn't know where he is and looks around to see an empty hotel closet, a fan, a Gideon Bible and a gun. "We did those shots not necessarily for narrative reasons, but more for textural reasons," explains Nolan. "All this guy knows of the world is this room and the six feet around him. That's the landscape."

To enhance that feeling, Nolan framed the film in the anamorphic 2.35:1 format. "You get the shallow depth of field, and if you're telling a story about somebody whose perception is incredibly limited, that's a very nice way to suggest it visually." Beyond its metaphoric potential, the shallow depth of field also guides the viewer toward what is most important in the frame, often isolating Leonard from the background, and thus providing another handle to help hang onto the rapidly moving narrative.

To bring out the desired sense of texture in Leonard's world, Nolan pointed Pfister to some of the best-known British advertising directors who went on to work in feature films, such as Ridley Scott, Alan Parker and Hugh Hudson. In particular, Nolan likes their way of using soft side- and backlighting to draw out textures. "There's been a swing away from prettifying or sensualizing environments and objects [in independent films], because people wanted to get away from TV commercials and that style," he observes. "But that's exactly what I needed at certain points in *Memento*, because Leonard is so attuned to that — it's all he has. He says at one point, 'I know the feel of the world.' Wally did that so well, but he never tipped [the look] into a stylized realm."

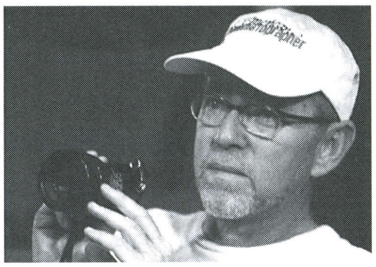
For his part, Pfister was pleased to tailor his work to the film's naturalistic tone. "The camera supports Chris's philosophy, his dialogue, and the structure of the film," he says. "That goes for the lighting as well. Chris didn't want big shafts of light, or any smoke at all. The coverage is the same: you get the pieces that you need, and nothing more."

— Patricia Thomson

Donnie Darko
Director: Richard Kelly
Cinematographer: Steven B. Poster, ASC

For cinematographer Steven B. Poster, ASC, one of the most important steps in shooting a film occurs well before a single frame is exposed: it's sitting down with the director and reading the script aloud, scene by scene. He and first-time writer/direc-

Above: The singular strangeness of the teen years is the subject of *Donnie Darko,* a psychological drama co-starring Jake Gyllenhaal and Jena Malone. Right: Cinematographer Steven B. Poster, ASC.



tor Richard Kelly spent four days going over the script of *Donnie Darko*, a psychological drama with sci-fi elements. "We worked out every concept," recalls Poster. "We argued and discussed and had a great time making the movie in our heads. [Reading the script together] is a really key process, because you start to understand what the purpose of each scene is and how that scene should be translated visually."

The ambitious production had a 28-day shooting schedule, so careful planning was essential. "[With such a tight schedule,] if you don't get the day's work, whatever you miss simply isn't in the film," cautions the veteran cameraman (*Someone to Watch Over Me, Testament, Rocky V, Une Chance sur Deux, Strange Brew*), who was shooting his first Sundance picture. The experience turned out to be one of Poster's best. "Rich and I had a wonderful time creatively," he enthuses. "It was an extraordinarily open relationship."

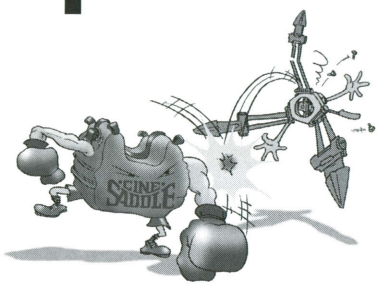
Donnie Darko concerns a deeply troubled teenager (played by Jake Gyllenhaal) whose disturbing hallucinations lead him to question his own sanity. Darkness, both literal and metaphorical, pervades the film, contributing to a feeling of emotional unease that slowly builds into a tidal wave of impending doom.

Kelly and Poster agreed that anamorphic was the right format for the story. Poster opted for a Panaflex Millennium and a combination of Panavision anamorphic E- and C-series lenses and a couple of Primos. Although he liberally employed long lenses, Poster favored wider angles: 28mm, 35mm, 40mm and 50mm. "Rich fell in love with the 28mm," recalls Poster. "It's the widest anamorphic lens there is, a kind of weird, distorted lens that I also like. I also had one zoom, the 11:1. It's a wonderful anamorphic tool because it gives you a good range, and it's a T4.5 lens.

"Critics contend that you have to stop anamorphic lenses down for decent quality and that you get a certain amount of distortion," continues Poster, who says he didn't

Photo by Dale Robinette, courtesy of Pandora/Flower Films.

Tripod Killer



The Cinesaddle does everything your tripod does but better. It also works as a dolly and crane besides being a car, bike, boat and helicopter mount.

Weighs 1-1/2 lbs, 1 cubic foot in size.

CINESADDLE for professional film and video cameras

MINISADDLE for consumer DV cameras and camcorders

Tripod Killer Video - $10
Cinesaddle + Video - $300
Minisaddle + Video - $275

CINEKINETIC

Cinekinetic USA Inc.
1405 Vegas Valley Drive #177
P.O. Box 73063, Las Vegas NV 89170
Tel/Fax: (702) 731-4700

www.cinesaddle.com

RENT A SMALL WONDER

IN THE HEART OF SAN-FRANCISCO.

Lee Utterbach proudly offers the first new Super 16 camera in over a decade. Check out the A-Minima and our full range of gear to outfit your next production—big or small.

A-Minima

Cameras
LEE UTTERBACH

126 Russ St ▸ San Francisco CA 94103
Ph415-553-7700▸Fax415-553-4535
www.lucamera.com

Flooding to Sundance

hesitate to use the lenses wide open. "I love the quality of those lenses and the [look they produce]. They kind of bend reality around the edges and give a more impressionistic point of view. That's a value to me, not a detriment. For this kind of movie, I like the look of widescreen anamorphic — I'm dealing more with an impression of reality, rather than a pure representation of it."

Poster often prefers to stick with one film stock for an entire picture in order to maintain a consistent look, and he chose the new Kodak Vision 800T 5289 for *Donnie Darko*. The stock offered several advantages, aside from the fact that Poster had done a lot of commercial work with it and liked its overall look. "When you need a little more speed on the lens, it helps," he volunteers. "Secondly, because of the nature of any higher-speed film — there is more silver in the emulsion and it is therefore more sensitive, by definition — you actually get a lower-contrast film, a film that can accept more dynamic range: lower shadows and higher highlights. It's like the old black-and-white saying goes, 'Expose for the shadows and print for the highlights.' For example, in bright, sunny scenes, I could get more contrast range between the shadows and the highlights, and I wouldn't have to fill so much."

The clock always seems to tick loudest on a low-budget production. The cast and crew had only two days to capture three scenes in a high-school auditorium: one was a PTA meeting, another was a school assembly, and the third was a school talent show. Like most sites in the film, the auditorium was a practical location, and Kelly and Poster naturally wanted each scene to have a different feel.

Poster suggested setting up a 20' Technocrane on one side of the room, between the audience and the stage. The chassis could be moved just enough so that the telescoping crane could reach almost anywhere the filmmakers wanted to go. (A second camera worked mainly off a tripod.) Envisaged as a time-saving measure, the Technocrane also enabled the camera to make some very fluid moves, which turned out to be a huge plus in the talent-show sequence, when Donnie's sister and her friends perform a dance routine.

By the time the third scene rolled around, however, the production was running out of time. Kelly proposed shooting the whole scene handheld, which Poster considered a brilliant solution. It not only saved time, but also "gave the scene a totally different look, an edginess and nervousness that worked well," Poster says.

The production had even less time — a mere six hours of daylight and six of night — to shoot four other scenes: a late-night sequence in which Donnie is lured onto a golf course by a monstrous metallic rabbit; Donnie waking up on a putting green the next morning; a scene of Donnie and his girlfriend walking along the course after school; and a night scene of several kids riding bicycles through the streets.

The first three scenes were shot at the Griffith Park golf course in Los Angeles. "There was a hill and a row of trees behind the green, and we set up a BeeBee Night Sun Light in the street beyond that area, with a lot of HMIs on it," says Poster. "The unit was looking over the trees, providing backlight for the scenes taking place on the green. [The HMIs] are daylight naturally, and I used a combination of straw and Plus Green gels to neutralize it to a kind of moonlight look."

For the last of the four scenes — the kids on their bikes — the filmmakers planned to turn the Beebee around to face out onto the street in order to film the actors pedaling through the neighborhood. But the 12-hour day/night split was almost

ShowBiz Expo

The Art and Technology of Producing Entertainment

MAY 31-JUNE 2, 2001 • LOS ANGELES CONVENTION CENTER

cinematography • animation • visual effects • editing • audio • postproduction • streaming media

Now presented by:

FILM&VIDEO®

Produced by:

Knowledge Industry Publications

Registration and information:

www.showbizexpo.com
800-800-5474

Flooding to Sundance

up, and there wasn't enough time to move the giant light. Thinking quickly, Poster suggested that the kids bike along a path that cut through the golf course. The camera operator sat on an all-terrain vehicle, shooting back toward the bikes. The Beebee provided the sole light, except for small practical bulbs on the front of each bike. Without the 800-speed film, says Poster, that scene would have been impossible to get that quickly. "[On a low-budget film,] you hit the floor running and put all your energy into making all the shots on a given day," he advises.

Close cooperation among Poster, Kelly, production designer Alexander Hammond and physical-effects supervisor Robbie Knott helped the filmmakers achieve their goals. Providing invaluable assistance was Norman Parker, who has served as Poster's camera assistant for 20 years. "One of my most important partnerships is with Norman," the cinematographer declares. "He is an essential part of making it easier and more fun for me to do my job."

— Jean Oppenheimer

Green Dragon
Director: Timothy Linh Bui
Cinematographer: Kramer Morgenthau

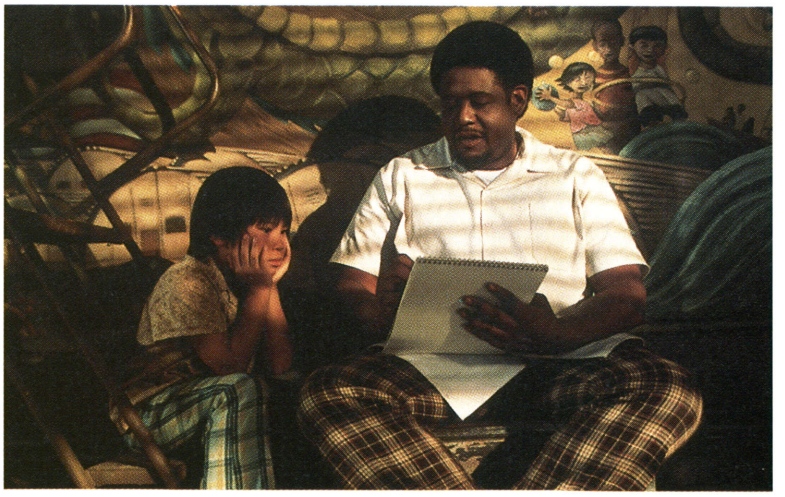
One of the most personal projects at Sundance this year was *Green Dragon*, which chronicles the 1975 arrival of Vietnamese refugees in Southern California and their efforts to adjust to their strange, new environment at Camp Pendleton. The drama was developed by brothers Timothy Linh Bui and Tony Bui, who were born in Vietnam and came to America as refugees in the mid-1970s; Timothy wrote and directed the film, and Tony co-produced it and directed second-unit photography. (The Buis' last collaboration, *Three Seasons*, was directed by Tony and won three awards at Sundance in 1999; see *AC* Feb. '99.)

With the support of the U.S. Marine Corps, Bui filmed *Green Dragon* entirely on location at Camp Pendleton, an active base located just outside of San Diego. When he introduced the film at Sundance, Bui noted that the location lent the production a degree of authenticity not even he had expected: it turned out that some of the Vietnamese-American extras and crewmembers had actually been processed at Camp Pendleton's refugee center in the 1970s. (The Buis landed at Fort Chaffee in Arkansas but found sponsors in California, where they were raised.)

The universality of the refugees' plight was an element of *Green Dragon* that appealed strongly to director of photography Kramer Morgenthau. The Massachusetts native recalls that his mother narrowly escaped Nazi Austria and landed in America with little but her name. "Refugees are a global reality, and *Green Dragon* says something that can be universally understood," he says. "It's a story of hope, of passion, of fear, of starting over again."

Morgenthau has shot more than a dozen independent features and close to two dozen documentaries (including the Oscar-nominated *Small Wonders* in 1996). After earning a bachelor's degree in film studies at the University of Rochester (N.Y.), he began working as a production assistant in New York and eventually served as a grip, best boy and gaffer on a variety of productions. "I realized that nonverbal communication was my strength, so I gravitated toward cinematography," he notes. He began shooting documentaries about subjects such as F. Scott Fitzgerald, Edward Hopper and Dashiell Hammett. His first low-budget feature, *Joe and Joe*, was screened at Sundance in 1996.

Morgenthau says *Green Dragon*'s look was developed during three weeks of extremely well-organized preproduction. He and Bui "met faithfully for three hours a day" with Tony Bui, executive producer/actor Forest Whitaker and producer Taj Paxton. He adds, "It was a discipline that Tony originated on *Three Seasons*." Timothy Bui had already storyboarded one-third of *Green Dragon* when prep began. "Tim has a fantastic eye and is very visually sophisticated, and he had



Photos by Peter Stone, courtesy of Franchise Classics.

Green Dragon **chronicles the experiences of Vietnamese refugees who arrive at a military base in Southern California in the 1970s. Top: Director Timothy Linh Bui (left) discusses an upcoming scene with leading man Don Duong. Bottom: Scenes between a young refugee (Trung Nguyen) and a friendly cook (Forest Whitaker) are among the few warmly lit sequences in the film.**

PARALLEL UNIVERSE

FILM OR HDTV,
OCONNOR BRINGS THE BEST TO BOTH WORLDS

Around the world, the award winning OConnor name remains the standard for high quality camera support products in the film industry. And now, with the advancements into high definition television broadcasting, OConnor meets the needs and challenges of this exciting medium. Our Ultimate 2575 fluid heads provide perfect counterbalance and extremely smooth pan & tilt. Our 155B tripods are strong, rugged and have quick-acting lever locks. And there's a lot more that sets us apart. So whichever universe you shoot in, film or HDTV, OConnor has the ultimate camera support system for you. Visit our web site for more information and the dealer nearest you.

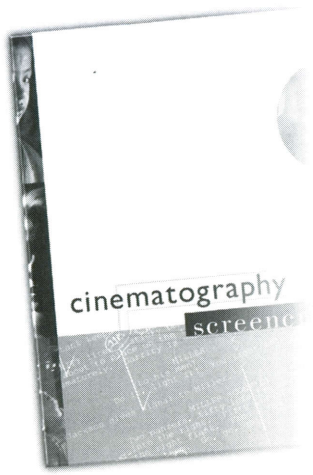
System 2575B-IF includes:
Ultimate 2575B fluid head, sliding platform, 120mm euro. Quick release camera plate, Mitchell base, tiedown, 18mm telescopic handle, eyepiece leveler bracket, front box mount, 155B aluminum tripod with above ground spreader.

World's most popular film head now ready for HDTV, featuring 90/90 counterbalance, infinite control adjustment, backed with lightweight aluminum tripod, and a complete line of accessories for Film/HDTV.

oconnor

YOUR BEST MOVE.

Phone: (714) 979-3993
Fax (714) 957-8138
E-mail: sales@ocon.com
www.ocon.com
A Division Of Autocue, Inc.



Cinematography Screencraft

by Peter Ettedgui

The 17 directors of photography profiled in this book encompass three generations of filmmaking, representing a wide range of visual styles — from *The African Queen* to *Delicatessen*. Lavishly illustrated with over 500 color pictures, 300 black-and-white photos, and numerous diagrams, this reference features informative accompanying text based on interviews with each cinematographer. This is a perfect book for practicing professionals, students, and movie buffs alike.

The cinematographers featured:

Jack Cardiff, BSC • Douglas Slocombe, BSC • Sven Nykvist, ASC • Subrata Mitra • Raoul Coutard • Haskell Wexler, ASC • Laslo Kovacs, ASC • Billy Williams, BSC • Robby Müller, NSC, BVK • Gordon Willis, ASC • Michael Chapman, ASC • John Seale, ASC, ACS • Stuart Dryburgh • Roger Deakins, ASC, BSC • Eduardo Serra, AFC • Janusz Kaminski, ASC • Darius Khondji, ASC, AFC

Softcover, 9" x 12", 208 pages
$37.00
(800) 448-0145
www.cinematographer.com

Flooding to Sundance

been thinking about the project for a long time," Morgenthau observes. "He likes expressionism in lighting as opposed to strict realism; he wants the light to provide a subtext for the story. I'd describe the style of *Green Dragon* as 'realistic expressionism.'"

Creating that style in the decidedly stark landscape of a U.S. military base might give many cinematographers pause, and Morgenthau admits he had a few doubts when he began traveling to Camp Pendleton to take stills of the Quonset huts, tents and walkways where the film's story would unfold. "It's an austere, barren place, and I wondered how to make it visually interesting and not drab — how to take the ugliness and use it," he says. "Once I started taking pictures, I realized that its austerity has a kind of beauty." Working exclusively at one location had another benefit: "It became like our own mini backlot. We could shoot a scene and leave the lighting setup for the second-unit crew, then they'd go in and complete insert shots and other things that typically can't be achieved on a 25-day shooting schedule. I could bike from set to set and keep an eye on what they were doing."

The filmmakers decided that the standard 1.85:1 aspect ratio would best capture the location, particularly the distinctive shapes of the Quonset huts. Morgenthau selected a Panaflex Gold II as the A-camera and an Arriflex BL-3 as the B-camera, and used older Cooke and Schneider lenses to create a period feel. "The older lenses flare a bit more," he notes. "In fact, they were so soft I didn't use any diffusion." The production also employed a Panaflex Platinum for Steadicam work, and occasionally a Platinum or another GII for second-unit cinematography.

Morgenthau worked primarily with Kodak EXR 500T 5298 rated normally and EXR 100T 5248 that he pulled one stop and underexposed. "Because the film is set in 1975, we wanted a not-so-saturated look," he points out. "We chose the 98 because it's older than the Vision stocks and isn't so perfect-looking. The 48, which we used on day exteriors, had too much saturation, but by pull-processing and underexposing it we could bring the colors down." He also used atmospheric smoke to desaturate interiors.

Green Dragon begins with a montage of archival images of the Vietnam War, then segues into footage of the Marines setting up a refugee camp in America. Morgenthau actually shot the latter footage while the Marines at Camp Pendleton were readying the base for Bui's production last spring. "We used the new reversal stock, [Ektachrome 100D] 5285, and cross-processed it, giving it an intense cyan, monochromatic feel," he explains. "It cuts in quite nicely with the documentary material."

The primary thread among *Green Dragon*'s interwoven storylines follows Tai (Don Duong), who arrives at the camp with his small niece and nephew and becomes a liaison to the camp commander (Patrick Swayze) because he speaks some English. Bui wanted the first act of the film to have a cold, alienating feel, and Morgenthau accomplished this by creating dramatic shafts of light, making the most of the desert sun. "Tim loves hot light, as I do, particularly the pioneering work of Robert Richardson [ASC]," says the cinematographer. "I used 18K HMIs and a lot of Xenon units for day interiors. I'd frequently create a shaft of light by aiming a 4K Xenon into a mirror and bouncing it back in through a window; I'd also sometimes catch the sun's reflection in a mirror and aim it through a small hole in the tent to create that shaft.

"I like large, broad bounce sources," he continues, "but many times there wasn't enough space inside the hut or tent for something as big as a Maxi-Brute. For day exte-

riors, I did a lot of bouncing off large, unbleached muslins, or sometimes even off the dirt and into the tents — I discovered that I could open the tent flap on one side to let ambient light enter, then close the flap on the other side to create negative fill." To help achieve a harsh look for day exteriors, Morgenthau didn't use ND 85, opting instead for ¼ Coral. He frequently illuminated tent interiors with a Kino Flo Flathead 80 aimed through 6' x 6' light gridcloth, a variety of period practicals, and 1200-watt VNSP Firestarter Pars.

For daytime scenes that chronicle a friendship between Tai's nephew (Trung Nguyen) and the camp's cook (Whitaker), Morgenthau achieved a warm look by gelling the HMIs with ½ CTO. "Tim and I talked about recreating that golden light that hits Keanu Reeves at the Bodhi tree in *Little Buddha*," the cinematographer recalls. "We wanted there to be a real warmth between those characters." Warmth also suffuses night scenes in which Tai tentatively romances a fellow refugee (Hiep Thi Lee). "The base had mercury-vapor and sodium-vapor fixtures everywhere, and everyone liked the warm bath of light they created in my stills," Morgenthau says. "The night look was a mixture of mercury-vapor lights corrected with a combination of ½ Plus Green and ½ Plus Blue, as well as uncorrected mercury-vapor and sodium-vapor lights."

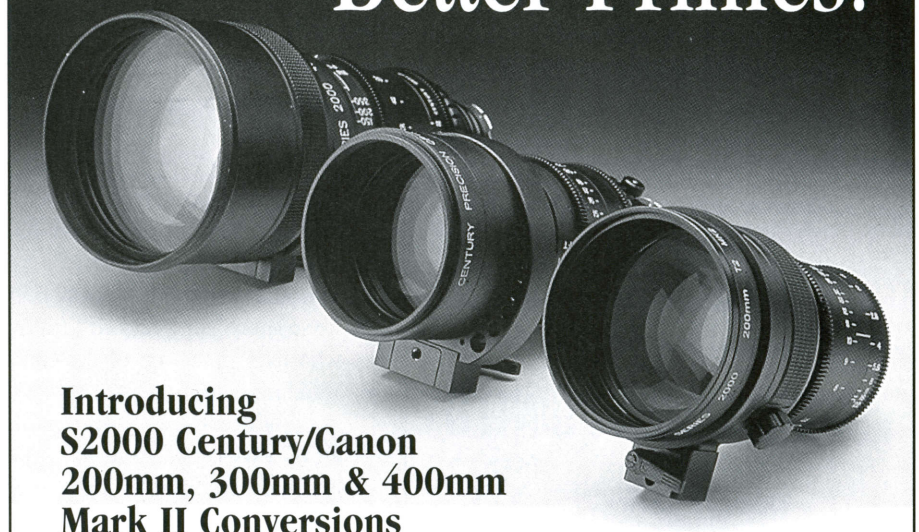
Early on in production, the filmmakers viewed select scenes as film dailies at a nearby multiplex. Rather than relying on the ¾" video dailies that followed, Morgenthau took extensive black-and-white Polaroids "to get in tune with at least the middle of the curve." He adds, "Video dailies are pretty useless and sometimes even counterproductive, because you're looking at a contrast ratio that actually isn't in the film. I shot a lot of tests to determine the contrast ratios I'd work with, and

"VIVE LA DIFFERENCE"
STEENBECK FILM & AUDIO EDITING TABLES
STEENBECK®
Film • Audio • Video
SALES • RENTALS • SERVICE • PARTS

In Europe contact:
STEENBECK, INC. Hammer Steindamm 27-29, D-22089 Hamburg, Germany
Tel. + 49-40-201626, Fax + 49-40-202863, e-mail steenbeckinc@t-online.de

In the USA:
STEENBECK, INC. 9428 Eton Ave. Units I & J, Chatsworth, CA. 91311-5866
Tel. 818-998-4033, Fax 818-998-6992, e-mail steenbeck@compuserve.com

Better Optics for Better Primes.



Introducing
S2000 Century/Canon
200mm, 300mm & 400mm
Mark II Conversions

Get unmatched optical precision and cinema-friendly features. Because Canon's EOS lenses are optically superior to their previous FD photographic optics, Century designed the exceptional Mark II conversions. We start with a brand new housing. Components mesh elegantly. Expanded focus scales & dual side engravings offer clear, easy reading. The new internal focus lenses include integral focus & iris gears, and even an adjustable support interface to Arri bridgeplate systems.

S2000 Century/Canon 200mm T2 MKII
The high-speed 200mm comes in Arri PL, B & BNCR, Aaton & Sony 2/3" mounts. Dual side engravings provide precise witness marks. Features focus scales expanded to 140°, 8' MOD, and 4-1/2" front-mounted filter capacity.

S2000 Century/Canon 300 & 400mm T3 MKII
These primes include Century's Interchangeable Mount system and compatibility with our TeleFx Filter Stage System for enhanced filter capability.
The 300mm provides a focus scale expanded to 210° and 10' MOD, plus a holder for two 40.5mm filters and a 4-1/2" front-mounted filter capability.
The 400mm offers a focus scale expanded to 360° and a holder for two 40.5mm filters.

A wholly owned subsidiary of Schneider Optics
Century precision optics
11049 Magnolia Bl. N. Hollywood, CA 91601
Tel: 818-766-3715 • Fax: 818-505-9865
Toll Free: 800-228-1254
www.centuryoptics.com

SERIOUS GEAR CO
Tel: 206 · 285 · 4776
Fax: 206 · 285 · 3911
CALL For Complete CATALOG
Illumina Super 16 Lenses
B/PL Adapters
8 · 9.5 · 12 · 16 · 25 · 50mm T1.3
Light wt Supports, Bridgeplates & Matte Boxes for Film & Video
TANGO
TANGO
Geared Dutch Head
(Formerly The Swing)
Consult SERIOUS GEAR for:
Complete Systems · Used Equipment
WWW.seriousgear.com

THE INFINITER
800 LASER POINTER
• The brightest laser pointer in the world.
635 nm laser approx. 10 times brighter than 670 nm.
• CR2 3V battery included. (12 hrs. operating)
• Genuine leather carrying case included.
• Die-case metal construction, fingerprint-proof metal plating.
• State of the art design.
$59.95
Shipping and Handling: $5 U.S./$6 Foreign
To order:
Phone 800.448.0145 (U.S. Only) • 323.969.4333
Fax 323.876.4973 or online at www.cinematographer.com

Flooding to Sundance

how far into the toe I could take the film with the combination of film stocks and the extremely contrasty Vision print stock. When you're faced with video dailies, you just have to remember how it looked in the test!"

— Rachael K. Bosley

The Caveman's Valentine
Director: Kasi Lemmons
Cinematographer: Amy Vincent

The Caveman's Valentine, the strange tale of a homeless schizophrenic who lives in a cave in a Manhattan park, is an adaptation of the 1995 novel of the same name by George Dawes Green. The project reunites director Kasi Lemmons, cinematographer Amy Vincent and actor Samuel L. Jackson, who collaborated on *Eve's Bayou* in 1997.

At the center of the story is Romulus Ledbetter (played by Jackson), a Juilliard-trained pianist whose paranoia has him convinced that the world is controlled by a mysterious being named Stuyvesant who lives at the top of the Chrysler Building.

Vincent and Lemmons use a wide variety of unusual photographic techniques to recreate Ledbetter's strange world and to differentiate among visions, hallucinations, reality and reminiscences. These techniques including using a lab stock with an exposure index of six, a color reversal newsreel stock, and a shutterless camera.

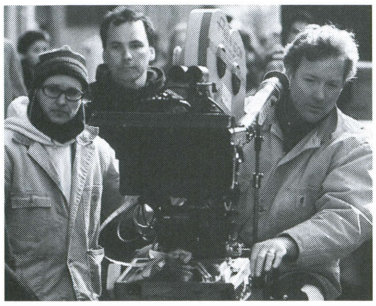
According to Vincent, the script struck a balance among several genres: thriller, drama, murder mystery and psychological character study. Lemmons and Vincent spent November and December of 1999 doing "paper prep," which included developing storyboards with artist Christopher Glass. "What does a vision feel like, and how does it penetrate your brain, when all of a sudden you notice a detail that might be relevant later?" says Lemmons. "Does it feel like a hot light, an image burned in? How can we communicate how that feels? Those are the questions we tried to work out in prep."

In the end, most of these effects were accomplished using in-camera techniques, with a few digital exceptions. "In a way, it's a very pure approach to filmmaking," says Vincent. "I felt that for this film, whatever we could do ourselves, we should. Seeing the organic, old-school inventiveness that came out of it, I'm really quite pleased. It was the right approach."

Ledbetter's archnemesis, Stuyvesant, sends "Y- and Z-rays" down to Romulus from his lair atop the Chrysler Building. After conducting tests, the filmmakers decided that Lee 090, a yellowish-green gel, was the right color for the Z-rays, and that Lee 104, a medium amber gel, worked for the Y-rays. Vincent chose Maxi-Brutes occasionally augmented by Xenons. "I almost always used them in a back- to side-light kind of situation, so I could play

Romulus Ledbetter (Samuel L. Jackson) is a Juilliard-trained pianist whose schizophrenia drives him to the fringe of society in *The Caveman's Valentine*.

Photos by Kerry Hayes, SMPSP, courtesy of Universal Studios.



Cinematographer Amy Vincent (left) considers her next move.

it six or seven stops overexposed," she says. "It's like a halo. Sometimes I used a Xenon to bring the halo in; as the Xenon pans in, the halo comes up, [and as] the Xenon goes away, the halo decays."

In one scene, Romulus is playing a piano at a party, a tortuous experience because the event is hosted by a famous photographer whom he suspects is villainous. "Romulus gets partway through this piece of music, and the Z-rays are bearing down," says Vincent. "He is encased in green light. We cut away to show what's going on inside his head. These were landscape shots done on color stock, with green filters that were originally designed for use with black-and-white films, a Green 4 and a Green 7. The filter gives the images a strange, distinctive look."

Vincent says the New York winter in which they shot the exteriors sometimes added its own otherworldly effect. "There is something quite beautiful about winter in general," she says. "The sunlight has a tendency to be very warm, but there's so much blue, and it's a very cool color temperature. I decided to make that part of the storytelling. I shot some of the New York material with Kodak EXR 5293 and Kodak Vision 500T 5279 with only half correction, an 81 EF filter.

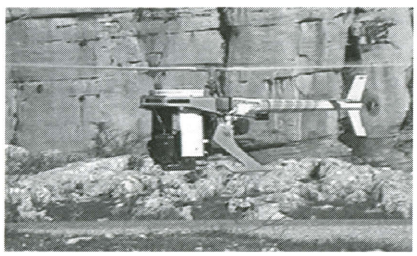
"Those scenes worked well, but I decided to back off. I like to put a fairly beefy overexposure on the negative, and I found that my blue lights were coming up into the light

FLY MOTION CAM

EUROPE Netherlands
Ph. 31-347-342382
Fax. 31-347-342316

USA Colorado
Ph. 719-633-7190
Fax. 719-633-7190

14 Wonderful Years.....
Flying Imaginative People.....
to Incredible Dreams



The Worlds Leader In Close Range Aerial Filming for Motion Picture and Television with Remote-Controlled Miniature Helicopters

Arriflex 35mm, S 35mm 10-80 fps.
Aaton 16mm, S 16mm 10 Min Film
3CCD Professional Format Video

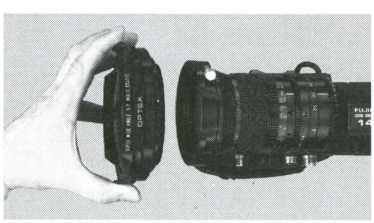
FLY MOTION CAM

www.flymotioncam.com
www.flymotioncamusa.com

WIDE ANGLE CONVERTERS

OpTex has a range of Wide Angle Attachments, offering partial zoom through and Wide Angle Converters, offering full zoom through. Available for most formats from Mini DV to Digi Beta.

Call us today to check the wide angle availablity for your camera



OpTex — First For Wide Angle Converters

International Distribution by OpTex
tel +44 (0)20 8441 2199,
fax +44 (0)20 8449 3646,
e-mail sales@optexint.com
or read more on www.optexint.com

US Sales contact ZGC:
264 Morris Avenue, Mountain Lakes, NJ 07046
tel (973) 335 4460, fax (973) 335 4560
e-mail sales@zgc.com
or read more on www.zgc.com

Flooding to Sundance

40s, and that's too high to be comfortable. So I went back to 5246 [Kodak Vision 250D]," she says. "It held on to the extremes and contrasts that you find in a wintry, snow-covered exterior."

Vincent also was adventuresome in her choice of film stocks for scenes indicating the caveman's perception of clues. After lengthy experimentation, she chose a lab stock normally used for photographing black-and-white titles: Eastman 5369, which has an exposure index of six. "It's extremely high-contrast, and it has no backing, so you have to use a black pressure plate in the camera," she says. "You have to be extremely careful."

Another sequence called for a depiction of Romulus's vision of a mysterious figure dragging a body through the woods. Vincent rendered that scene on Eastman Double-X 5222 film, rated at an E.I. of 200 and pushed one stop. "The shutterless camera was used for that sequence," she says. "The shutter was completely removed and the camera was equipped with a spray deflector that has a shutter painted on it. The shutter goes in and out of sync with the film movement, which means that film is sometimes being exposed while it's moving. It has a very beautiful, uncontrollable quality. I put some overexposure into the frame, which adds some really beautiful smearing when the film is being exposed while it's moving.

"When I read the script for *The Caveman's Valentine*, I thought it was one of the best I'd ever read," Vincent concludes. "I thought, 'My god, when does any cinematographer ever get to do this much in one movie?' The story was so visually complex in the written word that it just begged for a rigid visual structure. The challenge was creating that language and then sticking to it, being strict to our own set of visual parameters. There are so many individual levels of perception, and we had to represent that visually with an internal logic. I think the film does the story justice, and that's a great feeling."

— David Heuring

Go Tigers!
Director: Kenneth A. Carlson
Cinematographer: Curt Apduhan

The Pro Football Hall of Fame in Canton, Ohio, casts a tall shadow over neighboring towns, but high-school football is clearly the show of shows in nearby Massillon. For most residents of the struggling steel town, following the Washington High School Tigers is a lifelong endeavor: souvenir Tiger footballs are tucked into the bassinets of males born in the local hospital, and the town's funeral parlor offers a commemorative casket adorned with the team's logo.

Although he left Massillon long ago, native Kenneth A. Carlson never forgot the town's obsessive devotion to the Tigers, and in 1999 he decided to take a film crew there to document it. The result, *Go Tigers!*, was screened in documentary competition at Sundance and is scheduled for theatrical release in September.

Carlson, whose credits include producing 175 segments of *America's Most Wanted*, asked cinematographer Curt Apduhan to help bring his hometown to the big screen. The two had recently collaborated on the documentary *Amargosa*, which Carlson co-produced and Apduhan shot (see Production Slate, *AC* July '00). The cameraman holds a business degree and actually began working in postproduction and production on the business side 13 years ago. "I started out above the line, and I'm working steadily to get below it," Apduhan notes wryly. He decided to learn cinematography and taught himself the craft by working on a variety of commercials. *Amargosa* was his first director of

GLADIATOR

Director : Ridley Scott DOP : John Mathieson Producer : Dreamworks

Photo : Pepe Gonzalez ©

Ridley Scott at the Aaton.

John Mathieson, BSC, ASC : « Many thanks for what became everyone's (including Ridley Scott's) favourite camera* »

Aaton 35-III, the camera that resists the slings and arrows of outrageous fortune.

AbelCineTech
www.abelcine.com

aimimage
CAMERA COMPANY
www.aimimage.com

AATON
www.aaton.com

Flooding to Sundance

Top: The documentary *Go Tigers!* traces an Ohio town's obsessive devotion to its local football team. The film's mix of hi-def video and Super 16mm film was augmented by miniDV footage captured by Washington Tigers co-captains Danny Studer, Ellery Moore and Dave Irwin (pictured from the left). Bottom: The key creative team strikes a pose in the locker room. Pictured in the back row, from the left, are second-unit director of photography Joseph Kawaski, producer Sidney Sherman, director Kenneth Carlson and team co-captains Moore, Studer and Irwin; in the front row are sound mixer Ken King and director of photography Curt Apduhan.

photography credit on a feature. "Curt has a very unique eye, and I knew he'd give me a different perspective on *Go Tigers!*," Carlson notes. "He's also a workhorse, and I knew we'd have to make many trips to Massillon to get what I wanted."

The filmmakers realized that shooting a documentary spanning the 10-week football season and requiring a variety of locations would best be accomplished with a mix of formats. They chose high-definition (HD) video for the bulk of the project, and augmented it with Super 16mm coverage of the football games and digital video (DV) for additional candid moments. "In order to capture high-school life, you need great flexibility," Carlson points out. "I knew HD would give us that, as well as great resolution. We could, for example, start in a locker room lit with fluorescent lights, iris down to follow the kids into a tunnel, then pop out into the halogen lights of the football field." Apduhan notes that using HD had a financial advantage as well: "We knew we'd have to roll a lot of tape or film in order to cover a 10-week season, and although all of us would've rather shot film, that wasn't possible with our budget."

Neither Apduhan nor Carlson had used hi-def before, and Apduhan learned the fundamentals of the camera in a two-hour orientation at

Plus 8 in Burbank. "It's hyper-real video," he observes. "As a capture medium, it's definitely not there yet — the latitude isn't there, and it has severe problems in overexposure areas. It's far more contrasty than film; in film, you can feel it without necessarily lighting it, whereas with HD, if you want to feel it, you'd better light it."

Apduhan was therefore somewhat surprised to hear himself making a suggestion to Carlson after the first day of shooting: get rid of the grip truck. "We had a full complement of tungsten lights and Kino Flos, and we got rid of everything but a 4-foot, four-bank Kino Flo," says the cinematographer. "We wanted the film to have a type of romance, but we had *so* much coverage — two HD units, two film units and three miniDV cams. I didn't want the audience to buy into an unlit look, then see intermittent interviews with different lighting that would take them out of that. This is not a lighting cameraman's film; it's a shooter's film, an operator's film." While interviewing people in their homes, Apduhan frequently positioned the Kino Flo as toplight or sidelight, as if a lamp were on above or next to the subjects.

The many shooters on *Go Tigers!* ranged from the very experienced to the completely inexperienced. In the former category were Chuck Cohen (*Varsity Blues*) and NFL Films cameraman Bill Evans, whom Carlson brought on board to shoot two key Tiger football games. "I wanted to be able to overcrank and use time lapses, to get the ball spiraling through the air and the beads of sweat on the linebacker's face," Carlson explains. "I wanted the beauty of the game." Cohen and Evans used Arriflex SR-3s, employing Kodak Vision 500T 7279 pushed one stop for night sequences, and Vision 320T 7277 and Vision 200T 7274 for day sequences.

In the "inexperienced" category were Tiger co-captains Dave Irwin, Ellery Moore and Dan Studer, each of whom was given a Sony miniDV cam to capture details of their lives at home and at school. "At first, the cameras were like playtime for them," Apduhan says. "But they really got into it as filmmakers, and a lot of their shots made it into the film." Equipping the teens with cameras also gave the filmmakers a degree of coverage while the crew was out of town. (Carlson estimates that the crew made nine trips to Massillon during the course of production.)

Apduhan and second-unit director of photography Joseph Kawasaki did most of the HD operating, using two Sony HDW-700A 1080i cameras equipped with Fujinon lenses. Carlson occasionally took up the camera as well. "I love to shoot, and I wanted to get into the nitty-gritty with the players," says the director. "Sometimes I'd run into a huddle, stay in the play, and get hit and knocked down!"

Photos by Joseph Nagy, courtesy of Triple Play Pictures.

creativePLANET

And the winner is...

Cinematographer.com

Content and Connections for the Cutting Edge

Updated Daily

News Features Jobs

for the latest on the ASC Award Winners
and those who support the craft.

Flooding to Sundance

According to Apduhan, each day in Massillon began with a breakfast planning session. "We'd discuss what had happened the day before and talk about where the story might go. Then Ken and [co-producer] Sidney Sherman would give us our assignments, and we'd hit the road," he recalls. "We'd bounce the units around, and whoever ended up with that particular camera would be stuck with it for a while. Massillon is a relatively small town, so we could get around very quickly when things came up."

The multiple units on *Go Tigers!* eventually shot more than 300 hours of film and video, and Apduhan recalls that the crew had a small party when he broke out the 285th HD tape. Editor Jeff Werner and Carlson spent close to seven months assembling the final cut, and three post houses (Company 3, Laser Pacific and Image Lab) were involved in the finishing process because of the mix of formats. The final tape-to-tape color-correction was handled by the Sony HD Center.

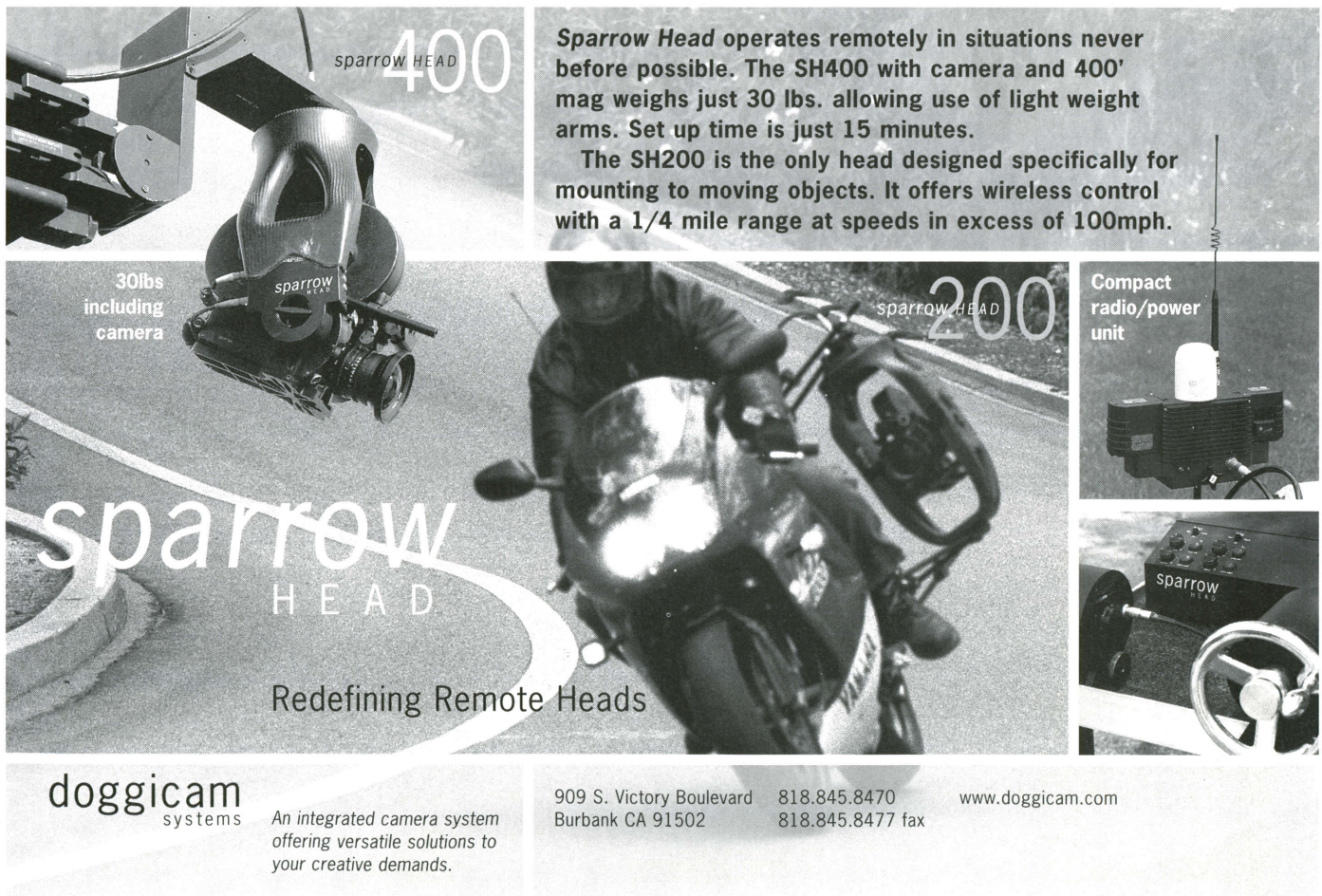
Achieving a handsome and consistent look was of paramount interest to everyone involved in *Go Tigers!*, and although he supervised a number of technicians on the film, Apduhan says he wishes he'd had one more: a hi-def engineer. "Budgeting for an HD engineer, who basically acts as your on-set colorist, is pretty normal now, but it wasn't when we were shooting. Many setups can be done in the camera's main system, but we just used the factory-default settings and worked within those parameters. However, there's really no way to color-correct [while shooting] when you have 20 different fluorescent instruments in a locker room!"

— Rachael K. Bosley

Things Behind the Sun
Director: Allison Anders
Cinematographer: Terry Stacey

A powerful film about an alcoholic rock singer traumatized by a gang rape that occurred when she was 14 years old, *Things Behind the Sun* proved as much a personal journey as an artistic undertaking for writer/director Allison Anders (*Gas, Food, Lodging; Mi Vida Loca; Grace of My Heart*). Anders was 12 when she was raped in circumstances nearly identical to what transpires onscreen. The film is set in Florida, where Anders was living at the time, and the rape scene was filmed in the house where the real-life incident took place.

Anders wanted a female cinematographer to shoot the project, but most of the women she knew were already working on other films. She began looking at reels and was



struck by the work of Terry Stacey; as it turned out, the non-gender-specific name belonged to a man. Anders was so taken with the work that she didn't care. "These days, it seems that [the art of] composition has been lost," laments Anders. "When I saw Terry's work, I thought, 'There it is: a composed image.' Everybody today moves the camera around so much. The world I come from — the movies of people like Wim Wenders and Monte Hellman — has very still images much of the time. Characters are placed very carefully in the frame, allowing the space to speak volumes, instead of camera movements doing all the talking."

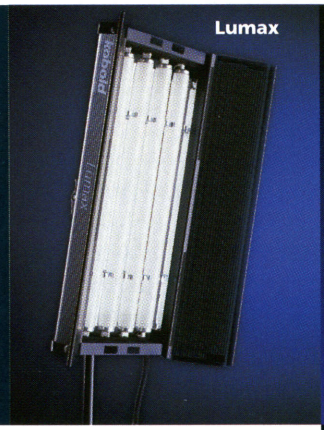
Anders entrusted her story to Stacey, an English-born cinematographer who came to the United States as a musician but soon segued into filmmaking. He worked on documentaries and music videos before venturing into the dramatic arena, where his credits include *Spring Forward*, *Trick*, *Dreamcatcher* and the recently wrapped *World Traveler*.

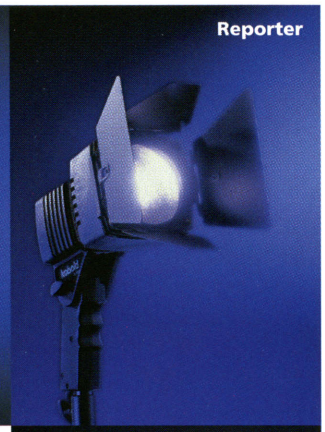
Things Behind the Sun was shot digitally, using a Sony 500 miniDV camera. Although the decision was based on financial considerations, it proved to have many benefits. "Allison's film was an intensely personal film, and there is something very intimate about the way digital is," notes Stacey, speaking by phone from his home in New York. "Secondly, digital reacts well to a wide mix of color temperatures, which helps take away the flatness inherent in the medium. We used cool white fluorescents, which are somewhat green, with tungsten lights. We made sure that the light hitting the actors was clean, white light or just slightly warm, and the rest of the stuff around it would have this incredible mix. That really adds to the drama."

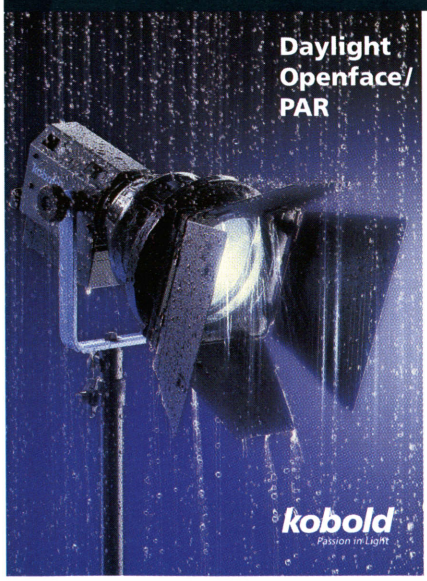
DV also responds well to low light levels; Stacey says it's like shooting with 800 ASA or 1000 ASA film stock. He relied heavily on Kino Flos, noting that they are very soft, easy to move around, and use very little power (they can even be plugged into household power). Because they have to play close to a person, however, Kino Flos aren't conducive to shooting wide shots.

Stacey was particularly happy with a scene inside the club where protagonist Sherry (Kim Dickens) sings. The bar has closed for the night, and Don Cheadle, playing Sherry's manager and boyfriend, sits at the bar and talks to the owner. "We hung cool white fluorescents on the wall behind the bar and gelled them with Full Green to keep the 'Cocoa Beach' palette," recalls the cameraman. "We did it with gels on the actual lights. We kept the light levels

Power, Performance and Value: Kobold by bron







Since 1955 Kobold has been a competent advisor in all lighting applications. Bron Elektronik AG, Switzerland, has been a world-wide leader in the manufacture of HMI electronic lighting systems for over ten years. Bron's technological leadership in the industry creates a positive synergy with its recent assets acquisition of Kobold Beleuchtungstechnik GmbH.

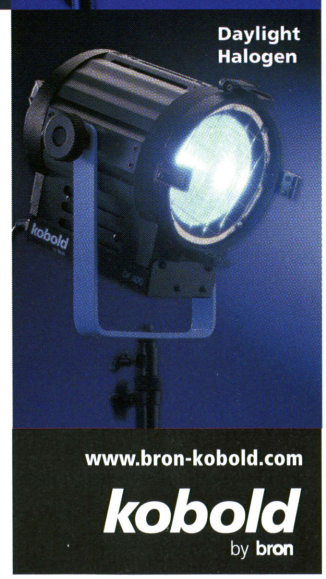
In 1998, Bron launched the revolutionary HMI 400 weather-proof daylight lighting system to the TV broadcast market. The continued evolution of the improved Kobold product line includes the weather-resistant (IP 54) series of daylight open-face/PAR 200 and 400.

For detailed information on our product range please contact:

Barbizon
(800) 935 3920
www.barbizon.com

ProSource / BMI
(800) 322 7767
www.prosourcebmi.com

VISIT US AT NAB, SANDS BOOTH E 6269.



Flooding to Sundance

Right: A music journalist (Gabriel Mann, left) and an emotionally scarred rock singer (Kim Dickens) confront a dark memory from their shared past in *Things Behind the Sun*, a searingly personal film based on a rape that traumatized director Allison Anders when she was 12 years old. Below: Anders, center, goes over an upcoming scene with actors Dickens and Mann.

low with just enough smoke to hold the contrast, color level and saturation; it was very rich."

He was also happy with the scene in which Sherry has sex with two men she picks up in a bar. The trio are in her bedroom, and Stacey kept the light levels to a minimum, making the bodies barely discernible. A table lamp was kept low, a cool glow came from a fish tank at one end of the room, and a couple of "porch" lights shone through the window. The results is like a line drawing: dark, with the barest outline of figures.

Two other big benefits to shooting digitally are that color timing is easier and a lot more can be done in post. Working at The Orphanage in San Francisco, Anders was able to add grain, change colors, desaturate colors, alter the contrast and play with camera speed. For example, the movie's opening shot, depicting a beach at sunset, was actually filmed at midday and digitally treated in post to make it look like sunset. "It was like painting the images," enthuses Anders, still amazed by the possibilities.

The film has a number of flashback sequences, and the director realized that she needed to do something to tip viewers off when she segued to Sherry's past. To make those sequences more colorful, she had Stacey shoot them so that the colors popped a bit, making them slightly more vibrant. It wasn't enough; test audiences were still confused about whether they were in the past or present. "The guys at The Orphanage were able to add more contrast so that the colors popped even more," she says. "It became like a trauma memory, where certain things are heightened and other things aren't so clear." Stacey compares the result to the look of reversal footage.

The flashback sequences seem to have a texture that's different from the rest of the movie, but Anders says that this perception is due solely to the increased contrast level. However, flashback scenes of Sherry as a 14-year-old, sitting on a pier, also get some of their distinctive feel from the movement of the water in the background. "Movement feels strange in digital," concedes Anders. "Something like a curtain blowing, which is so elegant on film, isn't so elegant in digital. It looks like a mistake. The viewer's eye goes to that, instead of where you want it to go."

The ability to focus people's attention is also hampered by the fact that DV has greater depth of field, so almost everything in frame is in focus. It's impossible to mark the lens barrel because it never matches what the AC measures in distance. "It's very arbitrary," remarks Stacey, "and it's very hard to rack focus, so you [can't rely on] focus as a tool. You really have to think about composition and try to create separation with color and depth."

Stacey believes the biggest drawback to the Sony 500 is that its lenses are poorly calibrated and nowhere near as sharp as film lenses. In addition, the only choices are Fujinon zooms — standard, wide and telephoto; there are no primes.

Things Behind the Sun was shot in a mere 17 days. Stacey credits camera assistant Oliver Carey and gaffer Steve Ramsey with helping to keep things running smoothly, and marvels at the level of trust that Anders placed in them.

For her part, Anders paid Stacey one of her highest compliments. She wanted the picture to look like Hellman's *Two-Lane Blacktop*, one of her favorite films — something that seemed impossible once they decided to shoot on DV. "*Two-Lane Blacktop* has really fast cars," she explains. "It's all on the road and it's all movement, yet it's not the camera [that's creating] the movement. The camera is showing you the interior of the characters, the emotional story. Film has ceased to do that; now it tends to show all action. Very few people use the camera emotionally anymore, [but] Terry does just that."

— Jean Oppenheimer ■

Photo by Michael Lewis, courtesy of Bumble Ward & Associates.

Short Takes

Thinking "Big" in 24p

by Stephanie Argy

Like other cinematographers, Patricia VanOver was intrigued by Panavision's modified version of the Sony 24p high-definition (HD) camera the moment she first heard of it. VanOver had been studying the camera for some time with Nolan Murdock, Panavision's vice president of product management, when director Leif Tilden approached her about shooting a short film on digital video (DV). The cinematographer was aware that the 24p camera had only been tested on stage or around the Panavision facility, and she was eager to give it a "road test."

VanOver took Tilden to Panavision to watch test footage from the modified 24p. "Almost immediately, I thought it was perfect," Tilden recalls. "To me, it was a hybrid between film and digital. It was the best of both worlds, and the colors were amazing." Most importantly, Tilden felt that the look was right for *bigLove,* a sweetly surreal short about a young married couple who perform superhuman feats as they send their two children off to school. Tilden describes the story as "Ray Bradbury meets *My Life as a Dog.*" He felt that "high-definition was even better than film for me. I knew it would give the project another dimension."

Knowing that the modified 24p camera would be George Lucas's medium for *Star Wars: Episode II,* vendors jumped at the chance to have their gear tested with the new camera. As a result, *bigLove* grew from being a little DV project into something much larger. For example, Geo Film Group was planning to provide a Libra remote head for *Episode II,* but had never had the camera on the head. *bigLove* gave the company that opportunity.

The title sequence for the short *bigLove* suggests the sweetly surreal subject matter that follows. The production was shot with Panavision's modified Sony 24p hi-def camera.

Soon, VanOver and Tilden found they would also have use of an insert car, a Technocrane and other equipment rarely found on ultra-low-budget productions. "It went from being a very small DV project to a full-on production," says VanOver. "I originally looked at it as an opportunity to do something very small that would allow me to use the 24p camera, to see what applies and what no longer applies. It got so much bigger, and there was a lot more responsibility."

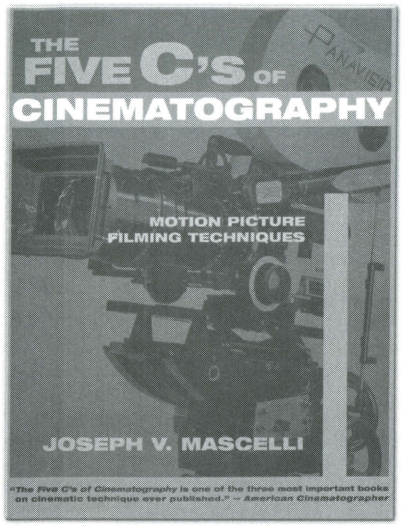
However, the additional equipment also opened up new possibilities in terms of staging the film. "Leif and I started expanding our ideas," explains VanOver. "We decided to make it a much more interesting piece visually. [Access to more equipment] made it a whole different project."

Tilden says that ultimately, he and the crew approached the project exactly as they would have if they been working with a 35mm film camera, noting that "the only difference was that there wasn't that much anxiousness, as if we were burning film. We didn't treat it like a DV production."

The size of the HD camera also helped. "The camera is massive, and so are the lenses, so the actors didn't have that psychological awareness that, 'Okay, we're shooting a DV movie,'" says Tilden. One of the actors, Sam Rockwell, told Tilden that this had a positive effect on his performance. "Sam said it would make a big difference, in terms of his energy level as an actor, if he just saw someone holding a little camera versus this massive thing on a dolly," the director says.

VanOver was especially impressed by the specially designed Panavision lenses; at the time of the *bigLove* shoot, the only lens available was the digital Primo 11:1 zoom (9.5-105mm T1.6). "We shot it pretty close to wide-open, even on exteriors," she relates. "A stop of T2.8 or less was what we were going for. T2 is nice." She says she wanted to make the depth of field much shallower, believing that one

Photos courtesy of The Orphanage.



$29.95

(800) 448-0145

THE FIVE C's OF CINEMATOGRAPHY

Motion Picture Filming Techniques

by Joseph V. Mascelli

The Five C's is one of the most widely respected books on filmmaking ever published. With the aid of hundreds of photographs and diagrams, it clearly and concisely presents the essential concepts and techniques of motion picture camerawork, and how these impact the allied areas of filmmaking.

Paperback, 8 ½" x 11", 251pgs.

• Cutting • Close-ups • Compositi
Camera Angles • Continuity • Cut
amera Angles • Continuity • Cutti
• Cutting • Close-ups • Compositi
utting • Close-ups • Composition
Camera Angles • Continuity • Cut

Phoebe (Mary McCormack) takes to the skies on a pogo stick. The actress was photographed against greenscreen, and the San Francisco-based house The Orphanage then created the finished product.

reason that people don't like the look of video is because too much of the imagery is in focus. "That's not how the eye works," she comments.

The least popular aspect of the modified 24p camera has been its viewfinder, which is black-and-white. Film crews are accustomed to seeing color through their viewfinders. "You can't judge anything about lighting [through the monochrome viewfinder] except contrast, and even that you can't adjust," says VanOver. "This means that an operator is very important. If you're the cinematographer and you're trying to light, you have to look at a monitor."

Nevertheless, she says that her operator, Michael Scott, "didn't complain about the eyepiece once, because he's a professional. I know he didn't like it, but he was able to work with it. I'm sure the eyepiece will improve, and it's certainly not a reason to avoid using the camera."

VanOver says she found that the camera had few other limitations. Normally, she would have been concerned about using red costumes, which tend to bloom on video, but she had seen wardrobe tests Panavision had done with the 24p camera that used garments in many different shades of red. "I didn't have to tell anyone to avoid red," she says. "This camera handles it very well."

In general, VanOver thought about the cinematography on *bigLove* the way she always has. "I approached it like film, because that's what I know," she says. At the time of the shoot, she was advised to treat the HD tape as though it was 250T stock. Now, she says, Panavision recommends considering it 320T, and some people have rated it as high as 400T.

The biggest difference, according to VanOver, is that HD cannot handle as wide an exposure range as today's film stocks. "I think you have to think of this camera more like some of the older film stocks," she notes. VanOver began her career as an assistant back in the 1970s, and while working on *bigLove*, she drew on some of the techniques that she had seen cinematographers use during her early days in the industry. When shooting exteriors, for example, she used bigger lights to create fill, something that's done less frequently on today's exterior shoots. "It's easier to deal with interiors than exteriors," Tilden opines. "It's much easier to make the camera see what you want it to see when your ratios are set by your gaffer, rather than by nature."

Because *bigLove* takes place

entirely during daylight hours, VanOver relied predominantly on HMIs. "I tended to use very hard light with some soft light mixed in, the same as I do in film," she details. "I did not change that [approach] on purpose. I think [the lighting] looks very similar to what it would've looked like if I had photographed the project on film."

VanOver found filtration to be an important part of shooting with the 24p camera, and she used a Tiffen Soft/FX and Black ProMist throughout the production. "It's a personal choice, of course, but I do think the camera needs filtration," she says. "People tend to say 'Do it in post,' but I feel I should do as much as I can on the set and on the lens, because it doesn't look the same when it's done in post." She notes that the 24p camera takes filtration differently, so cinematographers should be willing to experiment. "There might be a filter that you don't like to use, and it could look great [on this camera]," she notes.

Because the exposure range of HD is narrower than that of film, there is less detail available at the top and the bottom of the curve than there would be with film stock. VanOver elaborates, "In digital, if you recorded it white, there's no information there. If you recorded it black, there's no information there." In many ways, she adds, shooting in HD is similar to shooting with (discontinued) Kodak 125T 5247 or reversal stock. "If you know how to do that, then you know how to shoot HD already."

According to VanOver, once a cinematographer comes to terms with that notion, the rest comes naturally. "If you're a director of photography and you can light a scene, you can light a scene for digital," she attests. "It's what you do. You can become comfortable with it very quickly, because the new cameras are much closer to what we're used to. It's what you've always done, only a few things are different."

VanOver stresses that film cinematographers planning to use HD cameras should have an on-set engineer. "A lot of people say you don't need one," she says, "but if you're going to do a project where you're employing these

Perfect for computer generated images - - used in filming Columbia Pictures "Stuart Little"

SYNCROMARK
LASER POINTER AND CONTROL

Simplifies shots by giving actors a visual reference point so they hit their mark quickly & easily. Saves time and lowers production costs.

Revolutionary tool for filming with:

- Computer generated images
- Blue screen and green screen
- Actors of all ages
- Animals
- Low light scenes

Call us for details!

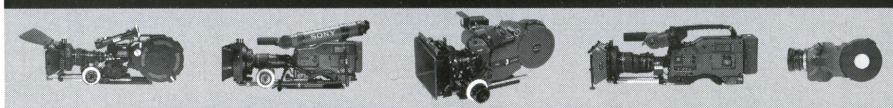
Syncromark Laser Pointer

Syncromark Laser Control

CINEMATOGRAPHY electronics Inc

5321 Derry Avenue, Suite G • Agoura Hills, California 91301 • USA • Phone (818) 706-3334 • Fax (818) 706-3335

lemac
AUSTRALIA



SALES . RENTAL . SERVICE • HIGH DEFINITION PRODUCTION SOLUTIONS . CAMERAS . LIGHTING . DIGITAL AUDIO . GRIP . EXPENDABLES

SYDNEY
14-16 PUNCH STREET
ARTARMON NSW. 2064
TEL. +612 9438 4488
FAX. +612 9438 3399

MELBOURNE
2 GRIFFITHS STREET
RICHMOND VIC. 3121
TEL. +613 9429 8588
FAX. +613 9428 3336

BRISBANE
5 EXHIBITION STREET
BOWEN HILLS QLD. 4006
TEL. +617 3252 9777
FAX. +617 3252 9877

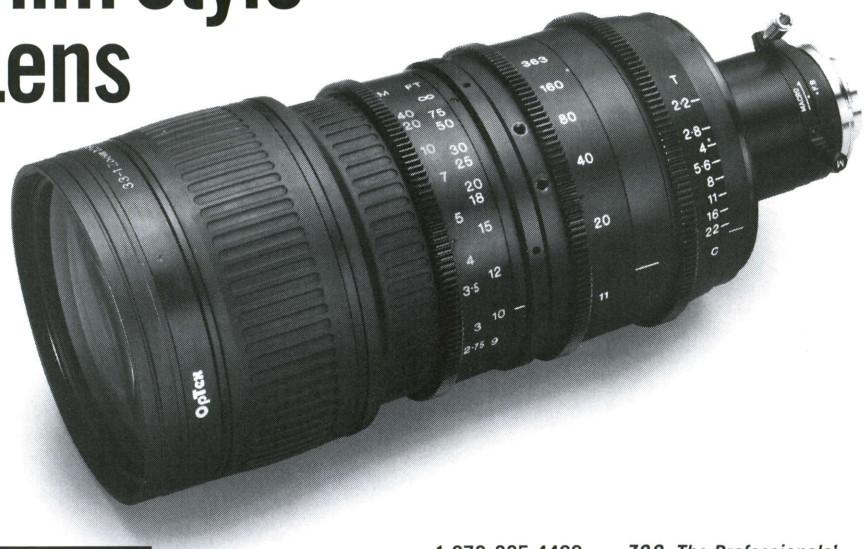
WEB. www.lemac.com.au
EMAIL. lemac@lemac.com.au

Now, a 33x in a Film-Style Lens

Optex/Canon 11–363mm

- Outstanding for HD
- T stop calibration
- Focus distance from image plane
- Ideal for sports and wildlife

OpTex | Canon

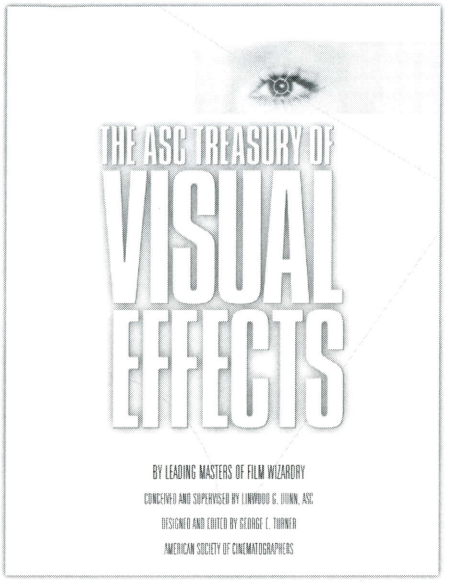


ZGC
ZELLAN • GENIN • CORP.

+1.973.335.4460
www.zgc.com
sales@zgc.com

ZGC. The Professionals' Choice for Cameras, Lenses and Accessories

BACK BY POPULAR DEMAND



Fax orders: 323.876.4973

To order by phone: 1.800.448.0145 (U.S. only) 323.969.4344 all areas

$29.95
Item #10801

Please include shipping charges:
U.S. $5 reg. $1 each additional / FOR. $6 reg. $5 each additional
Order online at: www.cinematographer.com

Chapman University's School of Film and Television

presents

WOMEN IN • FOCUS

THE NEXT SHOT

Hollywood's top **WOMEN CINEMATOGRAPHERS** share their craft and their careers.

This second annual industry seminar will feature:

- A lighting practicum with selected women cinematographers
- A panel discussion with Teresa Medina, Nancy Schreiber, Betty Thomas and others
- A complimentary mixer for panelists, students and guests

Saturday, April 28, 2001

Tickets: $20 general, $10 students with I.D.
(Tickets include practicum, panel and mixer.)
For tickets or more information, call **(714) 997-6766**
Or visit our website: www.chapman.edu/ftv

CHAPMAN UNIVERSITY, ONE UNIVERSITY DRIVE, ORANGE, CA 92866
(714) 997-6766 • www.chapman.edu/ftv

tools, you should have someone around who knows how to use them."

After the *bigLove* shoot wrapped, the project was handed over to The Orphanage, a digital production and postproduction company based in San Francisco. Working with a mix of off-the-shelf and proprietary software, the facility did visual-effects work on the project, including a main title that coalesces out of clouds and some slow-motion footage in which material shot at 60 fields per second was turned into 60 full frames per second.

The company also contributed various matte paintings. Digital-matte and concept artist Brian Flora worked with other artists to create backgrounds, as well as a spectacular pullback from the family's house all the way into deep space. To do the pullback shot, which provided the movie's surprise ending, the artists used a combination of physical and digital techniques, which were ultimately composited together in Adobe After Effects. "As a matte painter, you often end up doing set extensions or hiding wires," says Flora. "It's nice when your image becomes part of the storytelling."

In addition, The Orphanage did a tape-to-tape color correction on the film. "I did preliminary timing [there]," says VanOver. "Then they did another timing without me and took it to film." The transfer to 35mm was handled by EFilm, with additional lab work by CFI.

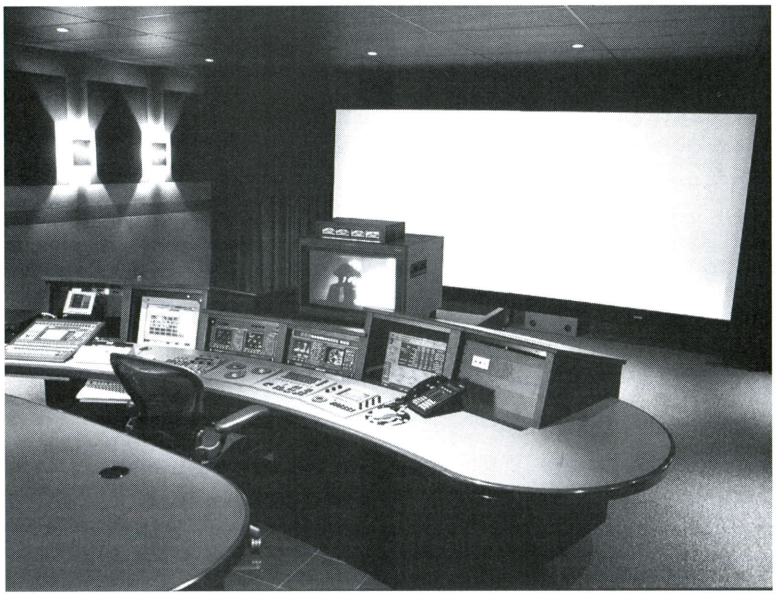
Tilden says he's very pleased with the finished product. "When I finally saw the film print, it was what I'd hoped for and envisioned after seeing that test at Panavision."

VanOver emphasizes that the 24p camera doesn't signal the end of film; rather, it's merely a new tool. "If you've had a hammer all these years, and someone gives you a screwdriver, do you throw the hammer out?" she wonders.

"People keep asking, 'Does it look like film?' and the answer is no," she concludes. "But it doesn't look like anything else. The question we should be asking is, 'Does it look good?' The answer is yes." ■

New Products & Services

compiled by Douglas Bankston



Tapeless Digital Suite

High Technology Video (HTV) has added a tapeless digital-cinema suite to its facility. The tapeless color-correction environment is designed to give the colorist the ultimate control for E-cinema transfers, with access to both Philips Spirit and Cintel C-Reality telecines.

At the heart of HTV's new suite is CineDeck 21st Century software, which allows technicians to manipulate the stored data in a nonlinear, parallel manner. The CineDeck system manipulates film- or video-based material into an uncompressed high-definition or standard-definition server environment. The system is combined with an advanced, multi-server storage area network. The final product can be rendered out to different formats at once. CineDeck performs color-correction and DRS (digital restoration services) grain and noise reduction in a parallel manner, instead of the traditional serial or linear approach. It also performs aspect-ratio conversions and up-and-down conversions, as well as vector motion-control, 3:2 cadence conversions and color-space conversion.

HTV's predominant focus is mastering feature films and television shows for domestic and international distribution, but HTV also performs electronic restoration of images, as well as various types of duplication and audio work. The company is the only place in the world that can transfer 70mm and 65/70mm in real time in both high- and standard-definition.

High Technology Video, Inc., (323) 969-8822, fax (323) 969-8860, e-mail: sales@htvinc.net, Web site: www.htvinc.net.

Panasonic's Higher Definition

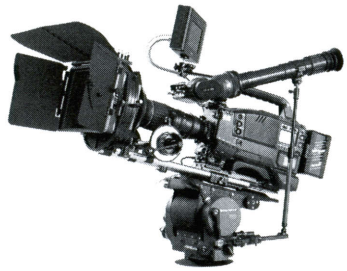
Panasonic Broadcast & Television Systems Company has introduced several new high-definition products, including the AJ-HDC27A, the world's first digital camera/recorder to acquire 720-line, 60-frame progressive scan HD images.

Offering the same compact size, light weight and low power consumption as a typical standard definition camcorder, the AJ-HDC27A's three ⅔" IT CCDs feature 1280 x 720 effective pixel resolution and an on-chip lens system, providing high sensitivity of f10 at 2000 lux and excellent smear immunity.

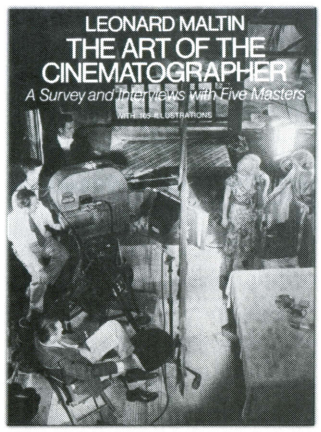
By recording on DVCPRO HD's high-density ¼" tape, the AJ-HDC27A provides 46 minutes of high-quality HD images with 720p effective scanning lines onto a single compact cassette at a 100Mbps video recording rate. The camcorder's 16-bit Digital Signal Processing circuitry delivers outstanding picture quality while assuring signal performance stability regardless of temperature changes, aging or vibration.

Thanks to its ultra-compact recording mechanism, the AJ-HDC27A weighs only 9.5 pounds, and with all accessory components mounted, tips the scales at a mere 15.4 pounds. Power consumption is low at approximately 32 watts in "save rec" mode, which ensures greater battery life, cooler operation, and fanless, quiet operation.

The camcorder comes standard with easy menu browsing and setup via viewfinder or external monitor character readouts. When users wish to achieve a desired "look," the AJ-HDC27A's advanced color correction scheme utilizes a 12-pole color matrix that allows very specific colors to be set, especially when critical color matching is vital.



The camcorder has an array of scene file capabilities, including four user-designed Assignable Scene File set-ups, one user standard-reference file, and a removable Secure Digital and



THE ART OF THE CINEMATOGRAPHER

A Survey and Interviews with Five Masters
by Leonard Maltin

This revised and enlarged republication of the original New York (1971) edition, *Behind the Camera: The Cinematographer's Art,* presents interviews with a number of accomplished directors of photography, including:

• Arthur Miller, ASC
How Green Was My Valley, Anna and the King of Siam

• Hal Mohr, ASC
The Jazz Singer, Captain Blood

• Hal Rosson, ASC
The Wizard of Oz, Singin' in the Rain

• Lucien Ballard, ASC
The Wild Bunch, True Grit

• Conrad Hall, ASC
In Cold Blood, Butch Cassidy and the Sundance Kid

Paperback, 8 ¼" x 11", with 105 illustrations

(800) 448-0145
WWW.CINEMATOGRAPHER.COM

multi-media memory card that allows quick memory access to user-designed camera settings for up to eight given scenes, or matching multiple cameras with the same "look."

The unit offers a maximum 36dB gain and a user can allocate three levels (high/mid/low) from among 10 gain selector settings extending from -6 dB to +30 dB. Its Super Gain function allows easy pushbutton selection of the maximum +36 dB gain setting in a single keystroke. Even at +36 dB, quality images are available in low lighting conditions all the way to 0.7 lux.

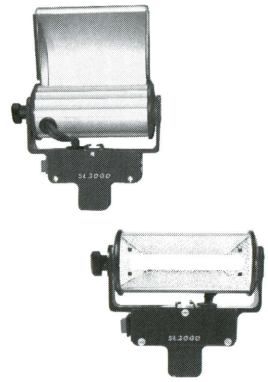
The AJ-HDC27A has an impressive resume of standard features including two user-customized buttons for setting either Super Iris, Super Gain, Super Black, Black Stretch, switch Audio CH1/CH2 inputs to front/rear; a six-speed Electronic Shutter (1/100 to 1/2000 sec) with Synchro-Scan capability (1/60.0 to 1/251.3 sec); ⅔" Standard Lens Mount; Dual ND and CC filters; two HD-SDI Outputs; genlock video input; timecode I/O; SMPTE time code; and convenient monitor speaker.

The AJ-HVF27 2" diameter viewfinder is a dedicated option for the AJ-HDC27A and provides native progressive scan viewing with exceptional clarity. Augmenting the camera's capabilities is the compact AJ-EC3 Extension Control Unit which brings out a wealth of camera adjustments for field production remote control.

Panasonic also released the AJ-HDC24A ⅔" IT 3-CCD variable-frame rate DVCPRO HD Camcorder that can acquire 720-line, 24-frame progressive scan HD images for digital cinema, television episodic, DVD and web production applications.

The AJ-HDC24A's three ⅔" IT CCDs feature 1280x720 effective pixel resolution and an on-chip lens system, resulting in a high sensitivity of f13 at 2000 lux (in 24-frame mode at 50 percent shutter), exceptional smear immunity and astounding color accuracy. The frame switchability of the AJ-HDC24A allows for 59.94fps, 23.98fps and several other frame choices. The AJ-HDC24A will be compact size and lightweight, similar to typical standard-definition camcorders, and provides 46 minutes of HD recording on a single compact cassette at a 100Mbps video recording rate.

For more information, contact your local Panasonic dealer or call Panasonic directly at (800) 528-8601, Web site: www.panasonic.com/broadcast.



Lighting for Digital Video

Cool-Lux, a division of Pana-Tek, Inc., has introduced the SL-3000, an innovative light specifically designed for new digital-video (DV) cameras. It is the first and smallest on-camera soft light in the world. The SL-3000 is a large-format light source based on the same design principals as the Combo-Light/Hollywood Soft Light, but on a much smaller scale. The Soft Light reflector can easily be removed and converts the fixture into a mini broad (flood) light measuring 1 ½" x 4". Cool-Lux developed a special, 13.5-volt, 78mm double-ended lamp of 60 or 100 watts to power the fixture.

As a soft light, the SL-3000 produces a gentle, extremely diffused and comfortable-to-look-into light source. The reflector is coated with the Cool-Lux Silver-Lux high-temperature, stippled silver paint that increases the light output yet further diffuses it to a

softer, gentler, whiter and brighter light source.

Removing the soft light hood transforms the unit into a 60- or 100-watt broad light with a 90° x 90° coverage that can illuminate subjects up to 30 feet away.

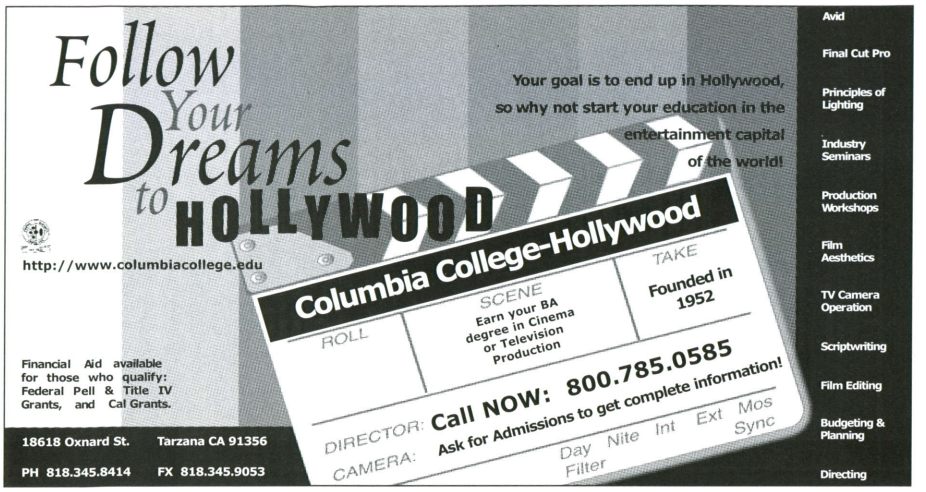
Cool-Lux has also introduced the Mini-Cool 2000 key light, redesigned to meet the needs of DV cameras and high-definition television. Designed to replace larger, heavier, 650-watt Fresnels, the compact 2" x 2" x 5", 12-ounce Mini-Cool can produce more illumination at a 45° beam angle than the larger 650-watt Fresnel. The unit can be equipped with rotating barn doors, diffusers, soft boxes, daylight filters and other attachments and accessories. The dimmable unit can be mounted on a stand or any other clamp.

Cool-Lux, (805) 482-4820, fax (805) 482-0736, e-mail: coollux@cool-lux.com, Web site: www.cool-lux.com.

Fox Searches for Talent

Fox Searchlight Pictures has created a new digital production unit known as Fox Searchlab, which will provide equipment, financing and mentoring to emerging filmmakers. Over the course of a year, Fox Searchlab will select 40 candidates for the program. Each filmmaker will be given complete freedom to create a digital short film with a view to broadcasting on Fox Searchlight's Web site and the Fox Movie Channel. The candidates will also be given first-look deals.

Fox Searchlab will educate and nurture its candidates through a mentoring program, which includes lectures and technical tutorials. Lectures will be



hosted by directors, educators and filmmakers such as Steven Soderbergh, Baz Luhrmann, Geoffrey Rush, Mark Isham, Ron Bass, Andy Nelson and David Rubin.

The lecture series will be filmed on digital cameras by the candidates and shared with the filmmaking community on the Searchlight Web site. Searchlab members will have discretion to pick their own material and production crews.

Fox Searchlab selects candidates from disparate backgrounds and experience levels. Potential filmmaker candidates can apply by mailing a sample of their work or a résumé to: Susan O'Leary, Director, Fox Searchlab, 10201 West Pico Blvd., Building 667, Suite 5, Los Angeles, CA, 90035.

Information is also available at www.foxsearchlight.com.

RESFest Calling

The RESFest Digital Film Festival is accepting submissions for its 2001 tour. The early deadline is May 4; the late deadline is June 1. RESFest promotes innovative films from independent filmmakers who are empowered by the use of digital production tools. RESFest screens feature films, shorts and music videos, and has panel discussions and hands-on demonstrations of digital filmmaking tools. Cities slated for the 2001 tour include San Francisco, Seattle, Chicago, New York, Los Angeles, London, Montreal and Tokyo. Submissions may be in formats such as ½", ¾", Betacam SP, DV or 35mm.

Information, entry forms and guidelines can be found at www.resfest.com or by contacting (212) 217-1154, fax (212) 937-7134, e-mail: submit@resfest.com.

By Air, Sea or Land

Air Sea Land Productions Inc., based in Astoria, New York, has expanded its operations by opening a new facility in the Ft. Lauderdale area, serving the Southern Florida and Caribbean regions.

The new facility offers the same camera services and equipment available at the New York office, and special-

see a movie instead

ifp/west
los angeles
film festival

april 20-28

www.lafilmfest.com ■ lafilmfest@ifpwest.org

Get tickets to the 2001 IFP/West Los Angeles Film Festival!
Tickets are available starting March 22.
310-641.8932

ifp/west

The IFP/West Los Angeles Independent Film Festival, now entering its seventh year, showcases North American feature-length and short films in the center of L.A's filmmaking community.

EXPRESS

IFC Kodak

GO WITH THE WINNER!

SPECTRA PROFESSIONAL IV-A

The Most Accurate Digital Exposure Meter

Winner of these prestigious awards

Outstanding Achievement in Engineering Development

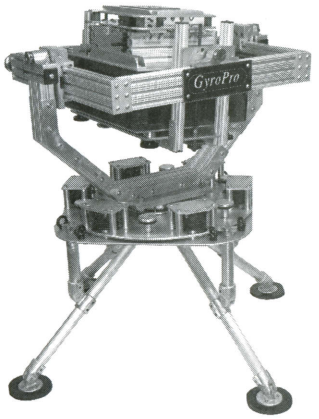
Technical Academy Award AMPAS®(1999)

Primetime EMMY award ATAS®(1999)

Made in the USA

Design by: Marvin Mancia (Final Touch Graphics)

SPECTRA CINE, INC. Phone: (818) 954-9222 Fax: (818) 954-0016.



GyroPro™

Our GyroPro camera stabilizers combine extreme stability and control with ease of use, precision, and durability for most cameras including IMAX®, 35mm, and video. Available for rental.

PEACE RIVER STUDIOS

9 Montague St., Cambridge, MA 02139

Tel (617) 491-6262, Fax (617) 491-6703

Find us on the web:

www.gyropro.com

CREATIVE FREEDOM + CRAFT EXCELLENCE

WHERE DID THEY GO TO FILM SCHOOL?

Michael Mann..Mike Leigh..
Tak Fujimoto..Bill Douglas...
Anne Hui..George P Cosmatos...
Howard Atherton..Roger Pratt..

...and which Film School offers an intensive two year course that gives you both the freedom and the competence to realise your cinematic vision...is located in the heart of Covent Garden...allows you to work in all formats...from 16mm to anamorphic 35mm...ensures that you will have at least six films on your graduation showreel...provides real industry experience...

ALL THE ANSWERS ARE AT > www.lifs.org.uk

24 Shelton Street, Covent Garden, London WC2H 9UB
Tel: + 44 (0) 20 7836 9642 Fax: +44 (0)20 7497 3718
Email: film.school@lifs.org.uk Web: www.lifs.org.uk

THE LONDON INTERNATIONAL FILM SCHOOL

izes in high-definition and standard-definition underwater productions for those regions.

"The services and equipment ASL specializes in are uniquely situated for productions in this region of the country," says Steve Miller, ASL vice president of the Southern Florida Region.

ASL president Anthony Lenzo adds, "The acquisition of the Sony HDWF900 HD camera and the Amphibicam Marine Video housing uniquely positions ASL as a leader in underwater production, production support and digital cinematography. Our new facility in Florida leverages this equipment and helps us to build a presence in this fast-growing region."

For more information, visit the ASL Web site at: www.airsealand.com, or contact Steve Miller (stevem@airsealand.com) at 954-659-7824 or Anthony Lenzo (anthonyl@airsealand.com) and Thomas Strodel (thomass@airsealand.com) at 718-626-2646.

Hand in Glove

SetWear is offering the new, leather Pro Gloves designed specifically for entertainment-industry professionals in lighting, grip, property and stage departments worldwide. Available in all-black and black and tan, the anatomically cut gloves feature leather reinforcements on the heel, palm, fingers and knuckles, and come in sizes ranging from extra small to XXL.

SetWear Products, Inc., (877) SETWEAR or (818) 340-0540, Web site: www.setwear.com. ■

Points East

Hong Kong Cinematographer Takes the Hi-Def Plunge

by Eric Rudolph

Derek Wan, HKSC, shoots *Manhattan Midnight* in NYC with Sony's CineAlta HDCAM.

Photo courtesy of Derek Wan.

Cinematographer Derek Wan, HKSC has shot 40 features on 35mm film, but he's been keeping a close eye on high-definition (HD) video for 10 years. Last year he finally took the HD plunge after seeing the results from Sony's HDW-F900 CineAlta camera, which shoots 24 progressively scanned frames per second and offers resolution of approximately two million (1920x1080) pixels in the widescreen 16x9 format.

Wan, whose credits include *Bloodmoon* and *Superfights*, was so impressed that he purchased his own CineAlta camera and related equipment for his Manhattan company All in One Productions. He used the gear almost immediately as director of photography on the New York-based action feature *Manhattan Midnight*. The $3 million picture, starring Richard Grieco and directed by popular Hong Kong director Alfred Cheung (*All's Well, Ends Well; Bodyguards of the Last Governor*), will be transferred to film and is scheduled for international release this summer.

Comparing HD's image quality to that of film, Wan observes, "HD is not yet as good as the best-lit, best-shot 35mm film. It's close [to film quality], but we'll have to wait for the next two or three generations of technology. But I don't think the general movie audience will notice the difference.

"Furthermore," he adds, "I think the advantages of 24p HD outweigh the disadvantages." Those disadvantages include no ability to overcrank for slow motion, a certain loss of highlight detail, a wider depth of field similar to 16mm film (due to the approximately 16mm-frame-sized CCD), and the current dearth of high-quality, cine-style lenses. Also, 24p HD doesn't respond to the color and intensity of light sources in the predictable way that film does, so "experimentation and experience are crucial to success," Wan advises. "For example, color-corrected Kino Flos will sometimes read green, and sometimes more warm. If you use a certain light for a film shoot, you know exactly how it will look. HD color can shift in an unpredictable way."

The advantages of shooting theatrical features in 24p HD include the instant, high-quality image playback (via an HD monitor), which renders a pristine picture that Wan says is "100 times better than video assists" used on film cameras. This gives the director greater ability to accurately control the image in terms of color, brightness and contrast throughout the entire production. "When dailies differ from what the director wants, the cinematographer often blames the lab, and vice versa," Wan observes, noting that this conflict is eliminated by the accuracy of the HD playback.

Another important advantage to HD is financial savings. He estimates that *Manhattan Midnight* saved about 20 percent over the cost of shooting on film — and those savings will not be negated by the $50,000-$100,000 cost of transferring the finished tape to 35mm film.

100% BRUSHED COTTON W/ EMBROIDERED AMERICAN CINEMATOGRAPHER LOGO

$15.00

PLUS
SHIPPING & HANDELING
$4 U.S. / $1 EA. ADDL.
$6 FOREIGN / $5 EA. ADDL.

PHONE ORDERS:
800.448.0145 (U.S. ONLY)
323.969.4333 (ALL AREAS)

PLACE CINEMA HISTORY AT YOUR FINGERTIPS

Each 9½" x 4 ½" x 12" binder can hold up to 12 issues and has the *AC* and American Society of Cinematographers emblems printed in silver on its durable black covers.

Don't miss out on this incredible offer — order your *AC* binder today at the low price of $15.00 each, plus S&H. (U.S. $3 ea. $1 ea. additional / FOREIGN $5 ea. $4 ea. additional.)

To order by phone:
(800) 448-0145 (u.s. only) • (323) 969-4344

Or fax: (323) 876-4973

Or visit our website:
www.cinematographer.com

Also, the 50-minute load of each HD tape (when shooting at 24 fps) "saves reload time on set, which is less disruptive to the actors. You also don't have to wait for film processing and telecine or digital transfer before editing. The 24p Universal Mastering Format makes it easy and cost-effective to distribute the program in any video or film format for different markets."

Unfortunately, Wan concedes, the camera's relative lack of accessories is a significant annoyance. There are only two lines of prime lenses made to fit the B4 broadcast-style mount: one by Canon and another by Fujinon. For *Manhattan Midnight*, Wan had a set of Canon primes (6mm, 10mm, 15mm, 24mm, 35mm, all T1.5) but relied equally on an Angenieux 5.3-61mm short zoom. A long Fujinon 7.5-150mm broadcast-style zoom, complete with TV-style auto iris (which was disabled, of course), power focus and zoom controls, was used sparingly.

Wan notes that an adapter that allows the use of PL-mount cinema lenses is available, but points out that it turns the image upside-down. "The industry is still waiting for the Sony option board that reverts the image," he explains. Panavision has adapted certain lines of lenses for HD use, but they are currently only compatible with the Panavision-modified Sony cameras.

Wan obtained sensitivity of around 400 ISO using the CineAlta camera balanced to 3200° Kelvin with no filters, and he determined his exposures using only the monitor. "The monitor was my meter. Calibrating the monitor is *very* important," he stresses, adding that it's equally crucial to maintain the proper electronic settings on the camera.

The CCD's size, approximately comparable to a 16mm frame, limits the cinematographer's ability to throw backgrounds out of focus. The camera has a series of built-in ND filters for readily obtaining a larger stop, and Wan made great use of them, especially for exteriors. He also used less lighting and longer lenses when he needed a soft background to isolate the actors.

While the loss of detail in highlights on HD is significantly less prevalent than it is with conventional video formats, HD produces greater detail in the shadows compared to most film stocks, according to Wan. "You only need a small amount of light for the shadows to get good separation," he attests.

Wan, director Cheung and production designer Kent Hoffman utilized HD's greater shadow detail to good effect on *Manhattan Midnight*, creating a series of dark, shadowy images filled with deep, rich colors. The greater expanse of the 16x9 widescreen format seems to emphasize the atmospheric shadow areas. (*Manhattan Midnight* will be released on film in the standard 1.85:1 aspect ratio.)

Wan generally favors a lighting approach that produces a moody, rich look. He tends to work with a small number of instruments per scene and often starts with HMI lights aimed through windows. One visually rich physical-effects shot in *Manhattan Midnight* (showing a hapless character who gets in the way of too many bullets) was lit very simply with three 1.2K HMIs. One was aimed through a window (with some smoke added to define the light), another was bounced off the ceiling for general illumination, and another was focused tightly on the actor's face.

Another colorful scene that occurs in a room with a strong reddish cast was lit only with Kino Flos and practical bulbs set in matching table lamps at both ends of a red couch. The practicals were dimmed way down to add to the scene's overall warmth, much of which came from the set decoration.

Ironically, thanks to the limitations of manufacturing technology, no current monitors or video-projection systems do justice to the 24p HD images, Wan says. Thanks to the superior resolving quality of film, he concludes, "one can only see the full potential of HD when it is transferred to film and projected on a large screen." ■

Eric Rudolph can be reached via e-mail at erudolph2@nyc.rr.com.

Books in Review

by Ray Zone

Steadicam Techniques & Aesthetics
by Serena Ferrara
Focal Press
182 pp., paperbound, $39.95
ISBN 0-240-51607-9

In the early 1970s, camera operator Garrett Brown worked to improve the stability of the handheld camera. Using a counter-weighted post as a prototype, he created what was called the "Brown Stabilizer," which later became known as the Steadicam. The Steadicam was first used in production in 1975, and by 1978, Brown and his Cinema Products Corporation had picked up an Academy Award for this useful and ingenious means of creating steady camera motion.

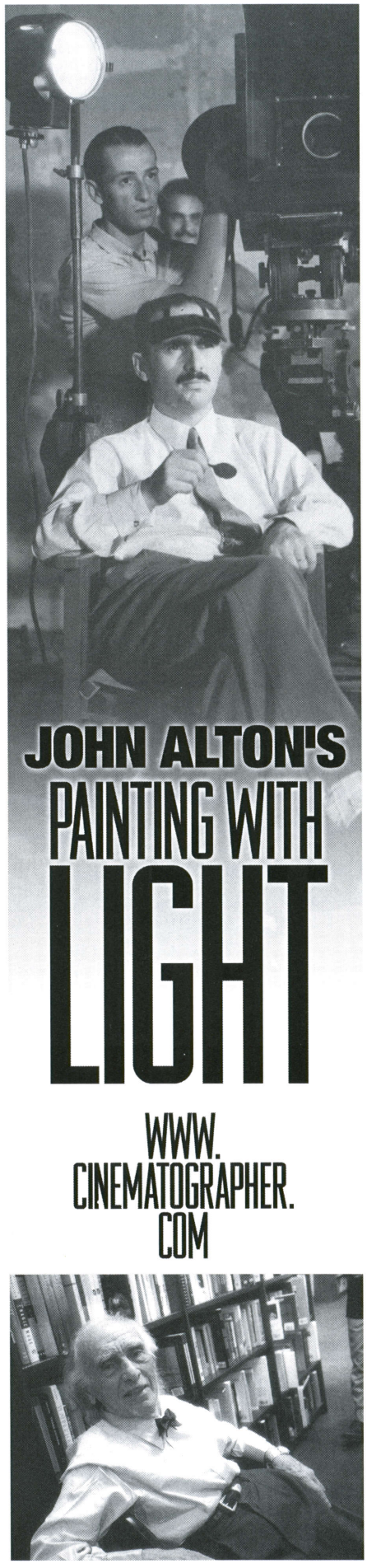
Serena Ferrara, an experienced camera operator and Steadicam user, has written a definitive treatment of the Steadicam that covers both the technical and artistic aspects of this unique, revolutionary tool. Brown has also made significant contributions, including a foreword, to this comprehensive book about his invention.

Divided into three sections, this wide-ranging book covers the history, physics and aesthetics of camera motion. Opening with a historical overview, Ferrara sets forth the basic visual vocabulary of cinema and the main types of camera motion, from the pan to the zoom, as well as their functions in story construction.

The second chapter is a definitive discussion of the invention and evolution of the Steadicam. "I wanted to improve the look of my handheld shooting," wrote Brown. "I was intrigued, and built a long 't-bar' rig of plumbing pipe, which was stable in all directions as one ran around the countryside. It was clumsy and rolled a lot, but the footage looked surprisingly good." Photos show the early iterations of the Steadicam that Brown continually worked to improve.

The first-generation Steadicam consisted of a body brace and vest that the camera operator wore, to which an articulated arm with stabilizer support was attached. The arm supported a post, on top of which was mounted the camera and viewfinder; the lower portion held a battery pack for the power supply. The first commercial Steadicam system was the CP-35 with a built-in Arriflex camera and separate monitor. The more recent Model I included an adapter-card slot for plug-in cards, enabling various video and film cameras to be adapted to the system.

The Steadicam system works on three basic principles. First, it shifts the camera's center of gravity, which is too deep inside the machine for the operator to use to his advantage. Using balance, isolation and inertia, the operator can manipulate the Steadicam rig without adding unwanted rotation. Second, the Steadicam spreads the camera's mass by increasing its inertia. Rotational movements do not affect the gimbal at the center of gravity of the entire system. Third, camera isolation (by means of the stabilizer arm and gimbal) separates the camera from the operator's movements. The stabilizer arm has a two-spring system with high inertia that absorbs the up-and-down jerks caused by operator movement. The flexibility of the arm's "joints" also isolates the camera from unwanted



forward and lateral movements.

Ferrara illustrates the great variety of shots that the Steadicam makes possible, including point-of-view shots, zoom simulations, complex dollying, flight simulation, fast motion, circling freely and repeatedly, and maintaining horizon level at sea while simulating the motion of waves. Specific examples from films such as *The Fugitive*, *The Bonfire of the Vanities*, *Snake Eyes*, *The Untouchables* and *Cliffhanger* are discussed. A detailed chart plots the evolution of the Steadicam and its successive innovations and additions.

The second section of the book discusses the aesthetics of Steadicam cinematography in the context of film history, as well as the language of cinematic space. A detailed discussion of the Steadicam as a "narrative voice" in Stanley Kubrick's *The Shining* (1980) is included, and maps of Steadicam moves are collected in a separate appendix.

The book closes with a section comprising debates and interviews with film-industry professionals, including director John Carpenter (*Halloween, The Thing*) and cinematographers Giuseppe Rotunno, ASC, AIC, Vittorio Storaro, ASC, AIC and Haskell Wexler, ASC.

History of the American Cinema: The Sixties (Volume 8)
by Paul Monaco
Charles Scribner's Sons
364 pp., hardbound, $90
ISBN 0-684-18416-8

For the past decade, Charles Scribner's Sons has been publishing the ambitious, 10-volume *History of the American Cinema* under the editorship of Charles Harpole. The first volume, *The Emergence of Cinema* by Charles Musser, was an impressive, comprehensive history of motion pictures' infancy. This scholarly series embraces the business, technology and art of the film industry, from its roots in the late 19th century through 1990.

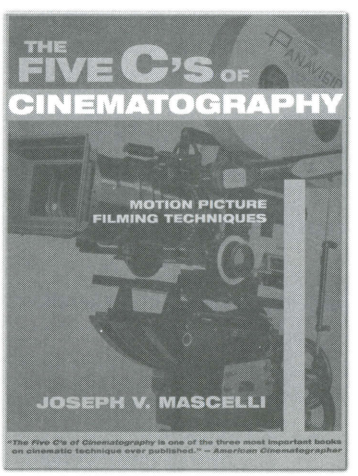
The latest volume is Paul Monaco's *The Sixties*, an in-depth look a time of significant change for the American film industry. "For Hollywood and the American feature film," Monaco writes, "the 1960s was a decade that ended in the midst of transitions that established no definitive direction for the future." The studio system was in its final death throes. The 20th Century Fox production of *Cleopatra*, released in 1963, "cost more and lost more" than any previous movie, and "contributed to the growing perception ... that European filmmakers were in some way ahead of their American counterparts." Television continued to cut into movie-theater attendance, and by 1963, the number of feature films produced in the United States was at an all-time low of 143.

Despite the box-office success of the musical blockbusters *West Side Story* (1961) and *The Sound of Music* (1965), film production in the Sixties shifted toward subversive genre pieces such as *Psycho* (1960), *The Graduate* (1967) and *2001: A Space Odyssey* (1968), as well as youth-oriented independent productions such as *Easy Rider* (1969). Monaco characterizes the 1960s as an era that saw "the emergence of a cinema of sensation that begins with the famous shower scene in Alfred Hitchcock's *Psycho*, where Janet Leigh's character is stabbed to death.

"The new aesthetic of sensation was defined by a speeded-up pacing, the sweep of color production that all but eliminated black-and-white features from Hollywood production, and an increased reliance on graphic visual and sound effects," Monaco writes. Another very significant factor driving color production of feature films was the fact that color-TV technology had been perfected, and sales of films to TV brought a much higher price in color than black-and-white.

The new cinema of the 1960s, the author believes, was moving away from dialogue toward a different temporal style of film pacing: "The distinct aesthetic that emerged was more strongly based on how shots and scenes were constructed in terms of time, rather than spatial relationships within visual shots." This tendency could also be seen in documentary films of the era, which began to use the narrative voice-over, as well as in avant-garde cinema. In separate chapters of this book, Richard M. Barsam discusses the nonfiction film, and Walter Metz discusses experimental cinema.

With the release of Sam Peckinpah's *The Wild Bunch* in 1969, Monaco writes, "the new aesthetic of sensation was firmly established." Within this context, he analyzes landmark films such as Frank Perry's *David and Lisa* (1962), Kubrick's *Dr. Strangelove* (1964) and Haskell Wexler, ASC's *Medium Cool* (1969). A separate section addresses the watershed year of 1967, in which three films — *Cool Hand Luke*, *The Graduate* and *Bonnie and Clyde* — marked a "turning point" representing the rise of the "anti-hero" at odds with the "establishment." Other important business and social factors affecting film exhibition, such as the ratings code of the MPAA and the rise of the multiplex cinema, are also discussed in this fine book. ■

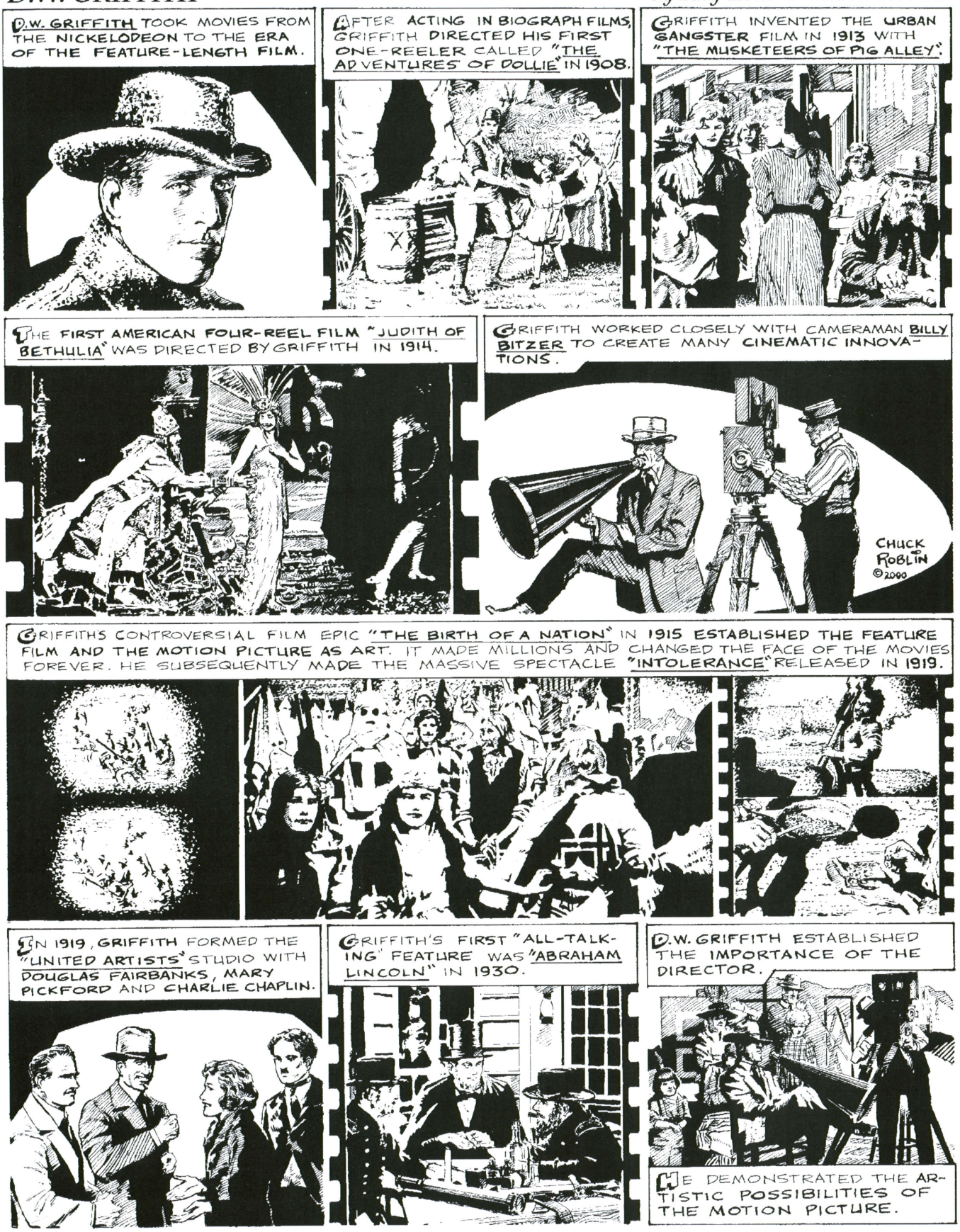


$29.95
(800) 448-0145

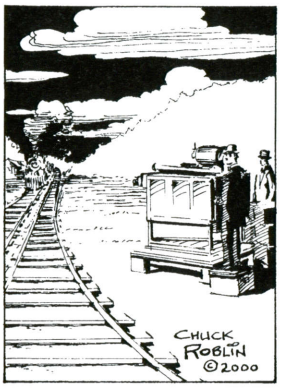
The Five C's is one of the most widely respected books on filmmaking ever published. With the aid of hundreds of photographs and diagrams, it clearly and concisely presents the essential concepts and techniques of motion picture camerawork, and how these impact the allied areas of filmmaking.
Paperback, 8 ½" x 11", 251pgs.

D.W. GRIFFITH

by Ray Zone & Chuck Roblin



Next Month



Living Pictures

by
Ray Zone
&
Chuck Roblin

Classified Advertising

RATES

All classifications are **$4.50 per word.** Words set in **bold face** or all capitals are **$5.00 per word.** First word of ad and advertiser's name always set in capitals without extra charge. No agency commission or discounts on classified advertising. PAYMENT MUST ACCOMPANY ORDER. VISA and Mastercard accepted. Send ad to **Classified Advertising, American Cinematographer, P.O. Box 2230, Hollywood, CA 90078.** Or FAX (323) 876-4973. Deadline for payment and copy must be in the office by 1st of second month preceding publication. Subject matter is limited to items and services pertaining to filmmaking and video production. Words used are subject to magazine style abbreviation. **Minimum amount per ad: $45**

CLASSIFIEDS ON-LINE

Ads may now also be placed in the on-line Classifieds at the ASC web site.

Internet ads are seen around the world at the same great rate as in print, or for slightly more you can appear both online *and* in print.

For more information please visit **www.cinematographer.com/advertiser,** or e-mail: **classifieds@cinematographer.com.**

EQUIPMENT FOR SALE

The Visual Products ads you see here are just a sample of the thousands of motion picture items we have available. All equipment comes with a money-back guarantee! Check out our newly updated complete list online at **www.visualproducts.com** or Call us at (440) 647-4999.

Arriflex SR-II Camera Package: 10-100mm Zeiss, 2-400' Magazines, 2 Onboard Batteries, Charger, Right-hand Grip and Extras, Overhauled with 6 month Warranty $17,000.00 Visual Products, Inc. (440) 647-4999.

Arriflex SR-I Camera Packages: Zoom Lens, 2-400' Mags, 2 Onboard Batteries, Charger, Rt. Handgrip, case. From $11,000.00 Visual Products, Inc. (440) 647-4999.

16mm Zeiss MKII T1.3 Super Speed Prime Lens Set: 9.5, 12, 16, 25mm — Like new, $16,500.00. Zeiss Aspheron $1,400.00 Call Visual Products, Inc. (440) 647-4999.

VISUAL PRODUCTS-LARGEST SELECTION OF USED MOTION PICTURE EQUIPMENT, AATON TO ZEISS. WARRANTY ON ALL EQUIPMENT. PH (440) 647-4999. OR FAX (440) 647-4998 OR VISIT OUR WEBSITE AT: www.visualproducts.com.

LOCATION CRANE (Apollo type), electric studio crane (Zeus type), Camera car w/trailer. (800) 388-8675.

PRISTINE USED EQUIPMENT. PRO VIDEO & FILM EQUIPMENT COMPANY. (888) 869-9998, www.provideofilm.com.

EQUIPMENT FOR SALE

KINOPTIK 26 Top Quality Apochromats, Lenses, 1.9mm f/1.9 - 1000mm f/8, Arri/PL, Aaton, C, Photo-Sonics, etc. **HEITZ SERVICE PHONE** (718) 565-0004 **FAX** (718) 565-2582 Email: karlheitz@compuserve.com.

FOR QUALITY USED EQUIPMENT PLEASE VISIT OUR WEB SITE AT: WWW.WHITEHOUSEAV.COM OR CALL US AT (805) 498-41777.

Zeiss Super Speed Sets: 9.5mm, 12mm, 16mm, 25mm T1.3 16mm Format — From $6,900.00; 18mm, 25mm, 35mm, 50mm, 85mm T1.4 B-mount set $14,000.00 Also Available with PL Hard Mounts. Visual Products, Inc. (440) 647-4999.

Prime Lenses: Nikon 15mm Cine Conversion $3,000.00; 8mm Zeiss T2.4 $1,100.00; Kinoptic 9.8mm $1,600.00; 5.9mm Angenieux $1,500.00; 5.7mm Kinoptic $1,500.00, Zeiss 50mm T1.3 PL Mount, Zeiss 12mm T1.3 MKIII PL Mount. Call Visual Products, Inc. (440) 647-4999.

Arri Follow Focus 3, $2,500.00; Follow Focus II $2,200.00; Follow Focus I, $1,200.00. Visual Products, Inc. (440) 647-4999.

Arri 16BL: 12-120mm zoom, (2) 400' magazines, 5 speed crystal sync unit, new B&W video tap $7,200.00, battery, cable, case w/o video tap $5,500.00. Visual Products, Inc. (440) 647-4999.

HUGE LIST OF USED EQUIPMENT ONLINE: www.visualproducts.com.

Arriflex 100mm Macro T.3 $6,500.00. Visit our website: www.cinevision-ny.com.

CRYSTAL: Arri, Bolex, Eclair. Milliframe Controller. Bolex Timelapse. (253) 538-0323 http://www.tobincinemasystems.com.

Arri 35 BLIII (one owner), 3x1000' & 2x400' Magazines, Sony, Arri Elbow Video Assist, Base plate, Arri FF & Matte Box (5x6 or 6x6), 20-100mm Cooke, CEI Speed Control, Sachtler Studio W/Ronford Legs – Package $55,000.00. Visit our website: www.cinevision-ny.com.

Zeiss T1.3 Super Speed Set, 35mm Format: 18, 25, 35, 50 and 85mm $19,500.00. Visual Products, Inc. (440) 647-4999.

Large Dolly & Crane Selection: Fraser, Elemack/Movietech, Elemack Cricket, Elemack Spyder, Tulip Crane, Jibs and more. Including remote camera cranes 30'+height. For details call Visual Products, Inc. (440) 647-4999.

Mitchell S35R Camera Pkg. with Fries motor and magazines from $7,500.00. Many accessories also available. Call Visual Products, Inc. (440) 647-4999.

Arri II-C Pkg., Angenieux 25-250mm zoom, (2) 400' mags, power cable, case $4,500.00. Visual Products, Inc. (440) 647-4999.

VISUAL PRODUCTS-LARGEST SELECTION OF USED MOTION PICTURE EQUIPMENT, AATON TO ZEISS. WARRANTY ON ALL EQUIPMENT. PH (440) 647-4999. OR FAX (440) 647-4998 OR VISIT OUR WEBSITE AT: www.visualproducts.com.

EQUIPMENT FOR SALE

USED EQUIPMENT FOR THE 21ST CENTURY. PRO VIDEO & FILM EQUIPMENT COMPANY. (888) 869-9998, providfilm@aol.com.

Mint used 16mm & 35mm cameras, lenses, accessories, support call – Gallus Productions Inc. (310) 664-7032.

35 BL1, mint, 2x400' mags, 1x1000' mag, handgrip, Prime blimp, $16,000.00. (310) 664-7032.

SR2 SUPER 16/16 (NEW CONVERSION), serviced, painted, 2x400' mags, 2 batts., charger, handgrip, VSU, $23,000.00. (310) 664-7032.

SR2, extension viewf., 2x400' mags, Arri T-bar, Sony B&W CCD, Zeiss T2, 2 batts, speedc., charger, sunshade, dustcovers, $23,000.00. (310) 664-7032.

Mitchell S35R Camera Pkg. with magazines, orientable viewfinder, Fries motor, video tap and full set of Nikon, Hasselblad or Cooke lenses. Crystal sync up to 120fps. Super Clean. From $15,000.00. Call Visual Products, Inc. for details (440) 647-4999.

Hasselblad, Nikon, Canon, Kowa and Mamiya lenses converted for motion picture use. Over 300 in stock to choose from. Call Visual Products, Inc. (440) 647-4999.

Aaton LTR 7 Package: Fully Serviced with Warranty, Angenieux 12-120mm or 10-150mm, 3-400' magazines, new 12V battery with charger, right handgrip, lt. wt. support rods with matte box, power cable, case $9,500.00 Visual Products, Inc. (440) 647-4999.

SR2 HS, extension viewf., 2x400' mags, 2 batts, speedc., charger, sunshade dustcovers, $20,000.00. (310) 664-7032.

OVER 4,000 ITEMS IN STOCK. PRO VIDEO & FILM EQUIPMENT. (888) 869-9998.

SR HS, PL, 16/S16, new Zeiss 11-110mm, Tegea 5.7mm PL mount, zoom control, video tap, extension viewf., 2x400' mags, 2 batts, charger, speedc., digital counter, Chrosziel 4x5 mattebox, handgrip, dustcovers, $35,000.00. (310) 664-7032.

SR1 Super 16/16, PL-mount, 2-400' mags, 2 batts w/charger, handgrip $15,000.00. (310) 664-7032.

Arri 35-3 mags F/R $800.00, Arri 2C 200' mags $200.00. (310) 664-7032.

Aaton LTR 54 Package: Fully serviced with Warranty, Angenieux 10-150mm, 3-400' magazines, 2-onboard batteries, charger, right handgrip, extension eyepiece, matte box, lt. wt. support rods, case $13,800.00. Visual Products, Inc. (440) 647-4999.

Aaton LTR 54 Super 16 Package: Fully Serviced with Warranty, 2-400' magazines, 2-onboard batteries, charger, right handgrip, extension eyepiece, lt. wt. support rods, case $17,500.00. Visual Products, Inc. (440) 647-4999.

Aaton XTRplus camera with Tri-phase Motor, Canon 8-64mm, T2.4 Super 16 Zoom Lens, Video Assist, 2-400' Magazines, Extension Eyepiece, Rt. Handgrip, 2 Onboard NiMH High Capacity Batteries w/Abels's Fast charger, 4x5.650 Chrosziel Matte Box. Fully Serviced with Warranty. $42,500.00. Visual Products, Inc. (440) 647-4999.

Arri SR zoom control $1,700.00. (310) 664-7032.

37 YEARS EXPERIENCE, OVER 40,000 SATISFIED USED EQUIPMENT CUSTOMERS. CALL BILL REITER. PRO VIDEO & FILM CO. (888) 869-9998.

Everything You've Heard Or Read About The New Birns & Sawyer Is Pure B.S.!

BIRNS & SAWYER HOLLYWOOD

Production professionals that demand the highest quality film and digital equipment also expect true dependability and responsive service. They know to **expect nothing less than pure B.S. - Birns & Sawyer.**

Birns & Sawyer...Before you buy from us, you've gotta be sold on us.

1026 North Highland Ave, Hollywood, CA 90038 . Phone (323) 466-8211, Fax (323) 466-7049
Web: www.birnsandsawer.com . *Email:* info@birnsandsawer.com

SHOOT IN CHILE NOW

CREACIÓN AUDIOVISUAL
For more information, contact: Aldo Aste, DIRECTOR
Phone: +56-32-99-33-37
Fax: +56-32-99-33-38
E-mail: aas@aas.cl Viña del Mar City CHILE

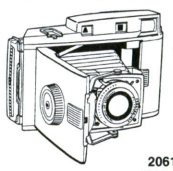
EXPERT MOTION PICTURE CAMERA REPAIR and MODIFICATIONS

Cinema Engineering Co. 7243 Atoll Ave.
Suite A, North Hollywood, CA 91605
(818) 765-5340 *Since 1975* FAX (818) 765-5349
16mm 35mm 65mm *No job too big, no job too small* 70mm Vista Vision

SMS PRODUCTIONS, INC.
RENTAL — SALES —SERVICE
676 N. LASALLE STREET, SUITE 100
CHICAGO, ILLINOIS 60610
TEL: 312-440-8963 FAX: 312-440-8966
WWW.SMSPROD.COM
PROFESSIONAL MOTION PICTURE EQUIPMENT

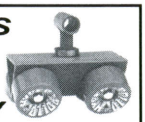
AMERICA'S PREMIER BOLEX® DEALER
BOLEX SALES AND SERVICE
New and Selected Used
MOTION PICTURE EQUIPMENT
www.chamblesscineequip.com
CALL, WRITE OR E-MAIL FOR COMPLETE LISTING
CHAMBLESS CINE EQUIPMENT
13368 CHATSWORTH HWY • ELLIJAY, GA 30540-0231 USA
T706-636-5210 • F5211 e-mail: bolexcce@ellijay.com

Mole Richardson · ARRI · K5600 · Kino Flo · Dedolight
Lowel · ETC Lighting & Dimming · K5600 · Strand
Altman · Smith Victor · Norms · Matthews
LTM · American · Bogen/Avenger
Chimera · Rosco · GAM · Lee Filters
Apollo · CITC · Fog Machines
Gobos · Gel · Tape · Paint · Rope
Foamcore · Bags · Pouches · Slates
Quartz & HMI Lamps · Spyderco Knives
Changing Tents · Tools · Sekonic & Minolta Meters · Flexfill
Tiffen & Lee Camera Filters · Studio Consulting & Installation
dtc
Stage & Studio Supply
LIGHTING - GRIP - EXPENDABLES
Call Toll Free 877-382-3456
Sales · Rentals · Stages On The Web
www.dtcgrip.com



PROFESSIONAL POLAROID* CAMERAS
FOR EXPOSURE AND LIGHTING EVALUATION
SOLD-SERVICED-MANUFACTURED
CALL FOR COMPLETE INFORMATION
800-468-3399 - 360-887-1555
FAX 360-887-1549
FOUR DESIGNS CO.
20615 NE 22nd AVE. RIDGEFIELD, WA 98642
*POLAROID is a registered trademark of the Polaroid Corp.

TRACK WHEELS
FOR $395.00
Plus Shipping
DOORWAY DOLLY



WILLY'S WIDGETS (480) 945-6428
4531 N 87th Place
Scottsdale, AZ 85051
For Catalog send 2 First Class Stamps

MILLER

service centers

Expert care and repair of Miller tripods and fluid heads by factory-trained technicians. Warrantee and out of warrantee service available at both locations.

IN THE EAST
Miller Camera Support, LLC,
216 Little Falls Road
Cedar Grove NJ 07009
Phone: (973) 857 8300 Fax: (973) 857 8188
E-mail: mfhusa@aol.com

IN THE WEST
Transylvania Film/TV Ltd
121 N. Victory Blvd, Burbank, CA 91502
Phone: (818) 295 6972 Fax: (818) 295 6978
E-mail: drakula@neteze.com

www.millertripods.com

Control Any Camera!

VariZoom Lens Controls

For All Canon and Sony Hi8, Digital 8 and DV Camcorders!

VZ-Pro-L

VZ-PG-L

- CONTROL ZOOM
- CONTROL FOCUS
- PAUSE/RECORD
- and MORE!!

Complete TFT Monitor Packages!

- 6.8 and 7 inch
- 7 inch 16:9
- 5.6 inch
- 4 inch
- rack mounted 5.6 inch

Available With Custom Case Rechargeable Battery Swivel Shoe Camera Mount Custom Sun Hood

Introducing Pan & Tilt Control!

For Tripods and Jibs!

Perform fast position changes and snail pace crawls!

VZ-MC100 (shown)

VZ-MC200 available for cameras up to 30 lbs.

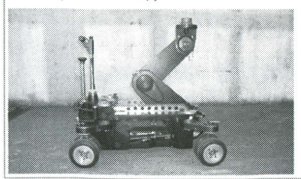
See us at NAB 2001 Sands Hall Booth #S-4203

1-888-826-3399

www.varizoom.com

used **Dario dolly** (in best condition) **$ 24.999,-**

new **Falcon dolly** (Blue Dolly) **$ 19.999,-**



Please contact us for further information
Tel: +49-89-613900-01
Fax: +49-89-6131000
rp@panther-gmbh.de
www.panther-gmbh.de

EQUIPMENT FOR SALE

HUGE LIST OF USED EQUIPMENT ONLINE: www.visualproducts.com.

Canon 800mm, mint, w/filters, case $1,500.00, Nikkor 300mm $800.00. (310) 664-7032.

Arriflex SR2 S16/16 PL, 2x400' Mags, 2x Onboard Batteries w/charger, RH Grip, HDTV GG, 11.5-115mm **Zoom S16** Zeiss T3.4, 3x3" MB, Case, **Excellent Condition.** US$23,500.00 – **Arriflex IIC,** St. Mount, Variable Shutter, 24fps and 8-32 fps Motors, 2xGG, 7x200' Mags, 3x400' Mags, 18mm, 25mm, 50mm, 75mm, 600mm, 25-250mm, zoom support, O'Connor 100 Fluid Head, Wooden Legs, **Excellent Condition.** US$16,300.00. Call (905) 271-4171.

Moviecam Super Camera, 4-500', 2-1000' Magazines, Ext. Viewfinder PL Mount, CCD Video Assist, movie speed control, 4x5.650B Matte box, Rt. Handgrip, Batteries, Follow focus and more $45,000.00. Visual Products, Inc. (440) 647-4999.

Light Weight Folding Track Dollies, Great for the Low Budget Shooter. $1,500.00. Track available. Call Visual Products, Inc. (440) 647-4999.

VISUAL PRODUCTS-LARGEST SELECTION OF USED MOTION PICTURE EQUIPMENT, AATON TO ZEISS. WARRANTY ON ALL EQUIPMENT. PH (440) 647-4999. OR FAX (440) 647-4998 OR VISIT OUR WEBSITE AT: www.visualproducts.com.

New Video Tap for Arri II-C Camera, Easy to fit, no machining required. Adjustable iris and focus controls with color CCD camera $3,750.00: With B&W CCD $3,500.00. Some Demo Units Still Available at 10% off. Call Visual Products, Inc. (440) 647-4999.

FLY FIRST CLASS! **www.SteadicamRentals.com** (800) 790-2881, (818) 706-2908.

Angenieux 25-250mm H.P. 3.7 mint condition, original owner, $7,500.00. Visit our website: www.cinevision-ny.com.

ÉCLAIR 35mm Cameflex camera shooting package. It includes camera body with one NIKON mount, 2x400ft magazines, 35mm, 40mm, 50mm, 75mm, 100mm T=1:2.5 Kinoptic lenses, 24mm Angenieux T=1:2.5 and a 180mm Zeiss Sonnar F=1:2.8 telephoto lens. Also included is variable speed motor and camera case. All equipment is in excellent working condition. Price: $2,700.00. Call George at (435) 940-1878.

Arri SRII High Speed, 2x400' Magazines 10-100mm Zeiss T.2, Hand Grip, 2 Batteries & Charger $25,000.00. Visit our website: www.cinevision-ny.com.

MINOLTA — Professional illuminance meter with case and instruction book. This is a very rare, extremely sensitive light meter that is accurate to .001 of footcandle. Reads up to 10,000 footcandles, and also has a LUX option. It is in MINT condition! Price: $450.00. Call George at (435) 940-1878.

Arri 35 BL Isolation Mount, eliminates cumbersome lens blimp housings, $6,800.00 installed. Call Visual Products, Inc. (440) 647-4999.

PL hard front mount for Arriflex II-C camera, $1,600.00 installed. Call Visual Products, Inc. (440) 647-4999.

Underwater Super16 - Arri SRI Super16, 10.8-60mm Optex Zoom, 2-400' Magazines, 2-Onboard Batteries, Rt. Handgrip, Charger, Deniz Underwater Housing (Rated 100 meters), 250-Watt Light W/Charger, New Dome Port Complete Package $24,000.00. Visual Products Inc. (440) 647-4999.

EQUIPMENT FOR SALE

Zeiss 9.5/12/16/25mm, T1.3 $5,500.00, Zeiss 9.5/12/16/25mm, T1.3, Mutar 6mm, 80mm adapters, mint $6,500.00, Zeiss 10-100 T2 $5,500.00, Zeiss 8mm $800.00, Zeiss 60mm Macro $2,800.00, Zeiss 12mm or 16mm T1.3 $1,200.00. (310) 664-7032.

HUGE LIST OF USED EQUIPMENT ONLINE: www.visualproducts.com.

MINOLTA Color Meter II — with case and instruction book. Excellent, near MINT condition! Price: $320.00. Call George at (435) 940-1878.

Panther Dolly, complete with accessories and 2-Man Riding Super Jib. Excellent Condition $22,000.00. Call Visual Products, Inc. (440) 647-4999.

Innovision TV16 Probe Lens System. System includes direct view module, 5mm, 6.5mm, 12mm, 18mm, 40mm lenses PL Mount, Custom Case, and Manual. All in "LIKE NEW" condition. Over $11,000.00 new. Now $6,800.00. Call Visual Products, Inc. (440) 647-4999.

Photosonics Action Master 500:12-120mm Angenieux zoom, 2-400' Magazines, Battery, Charger, all in custom cases $11,000.00. Visual Products, Inc. (440) 647-4999.

VISUAL PRODUCTS-LARGEST SELECTION OF USED MOTION PICTURE EQUIPMENT, AATON TO ZEISS. WARRANTY ON ALL EQUIPMENT. PH (440) 647-4999. OR FAX (440) 647-4998 OR VISIT OUR WEBSITE AT: www.visualproducts.com.

SPECTRA Model IV A — **Professional Digital Cine Exposure meter in MINT condition w. leather case, original box and instruction book. Price: $290.00. Call George at (435) 940-1878.**

PROFESSIONAL EQUIPMENT. ALL USED. ALL GUARANTEED. ALL THE TIME. PRO VIDEO & FILM CO. (888) 869-9998.

POLAROID Model 110A still camera modified for sheet/pack film use. It has excellent optics, and manually adjustable shutter speeds and aperture. This camera is indispensable tool for any cinematographer for testing exposure and lighting ratios/contrast during film production. It comes with several conversion charts, special slip-on adapter for 52mm filters, all in a sturdy little case. Price $415.00 + Shipping. Call George at (435) 940-1878.

Arriflex SR2 Super 16: 2-400' magazines, 2 on board batteries, hand grip, $22,000.00. Call Visual Products, Inc. (440) 647-4999.

Arri 535 B Camera, 2-400', 2-1000' magazines, extension eyepiece, video assist, baseplate, custom cases $119,000.00. Call Visual Products, Inc. (440) 647-4999.

Arri BL4S Camera, 2-400', 2-1000' magazines, extension eyepiece, video assist, baseplate, follow focus, 6x6 matte box, battery, custom cases $110,000.00. Call Visual Products, Inc. (440) 647-4999.

Arri BL4 2-400', 2-1000' magazines, extension eyepiece, video assist, baseplate, 6x6 matte box, battery, custom cases $55,000.00. Call Visual Products, Inc. (440) 647-4999.

HUGE LIST OF USED EQUIPMENT ONLINE: www.visualproducts.com.

Sachtler Studio 7x7, Oppenheimer handle, Sachtler Dutch, geared wedge, Ronford std/baby legs, high hat, spreaders, adaptors, and cases. Excellent. $10K. Mazel-vu eyepiece tap, Watec color cam. Like new. $500.00. (212) 595-0892.

Highly Affordable!

4X4 & 3X3 Matte Boxes
- For 2/3" to Mini DV camcorders
- 100-52mm rings to fit most lenses
- 2 trays adjust vertically, 1 also rotates
- Rods supporting system for 4X4
- Mounting plate for Sony, JVC, Panasonic & Canon
- Hard or bellows shade for 4X4
- Removable flag & handgrip available
- Rectangular or round hoods for 3X3

THE LATEST IN DIRECTOR'S VIEWFINDERS

- Dial-in aspect ratios: TV, 1.37, 1.66, 1.77, 1.85, 2.35
- 16, S16, 35, Ana, Video
- 18-200 mm (35)
- 8.5-94 mm (16)

11X Micro ViewFinder

- Shown actual size (2.2"/56mm long x 1.62"/42mm dia.)

- No masks to lose
- Weight: 4.4 oz (125 g)
- Rubber eye cup included

Cavision Enterprises Ltd.
708-1155 West Pender Street
Vancouver, B.C. Canada V6E 2P4 604-605-7015
Fax: 604-605-7001 E-mail: sales@cavision.com
www.cavision.com

How is this publication thinking about the future?

By becoming part of the past. We'd like to congratulate this publication for choosing to be accessible with Bell & Howell Information and Learning. It is available in one or more of the following formats:

- **Online, via the ProQuest® information service**
- **Microform**
- **Electronically, on CD-ROM and/or magnetic tape**

UMI® Microform & Print — ProQuest® — BELL & HOWELL Information and Learning

For more information, call
1-800-521-0600, ext 2888 (US) or 01-734-761-4700 (International)
www.bellhowell.infolearning.com

CARIBBEAN
FILM & VIDEO ASSOCIATION
www.caribbeanfilmlocations.com
1-877-336-3617 1-410-284-3617

150 fps MAG

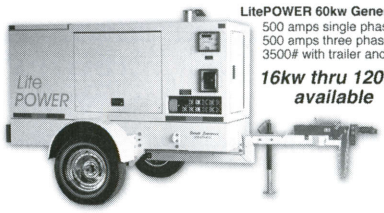
Go Low Profile.

SL Cine introduces the lightest weight Steadicam-style mag built for the Arriflex 435 camera. Check out the 400' SL 435 magazine and see how SL Cine can lighten your load.

CINE SL INC
TEL 323.733.7088
FAX 323.733.1462
www.slcine.com
email: slcine@aol.com

SUNPATH
Sun Tracking Software
39,000 Locations World Wide
Suunto Compasses & Clinometers
WIDE SCREEN SOFTWARE
818-764-3639
www.wide-screen.com

LitePOWER Moviequiet Generators



LitePOWER 60kw Generator
500 amps single phase
500 amps three phase
3500# with trailer and fuel

16kw thru 120kw available

Burrell Enterprises, Inc.
www.litepower.com
tel: 972-475-8111 • 800-474-8111 • fax: 972-475-8846

Visit
www.cinematographer.com

ENG/EFP Gear
prosourceBMI.com

Filmtools
Outfitters for Professional Image Makers
www.filmtools.com
1930 W Olive Ave Burbank CA 91506
818.845.8066 888.807.1900
TOLL FREE OUTSIDE CA

FilmIndustry.com

CAMWERKE INC
Motion Picture Camera and Optical Services
The Complete Film and Broadcast Repair Facility
PHN 909.932.0070
FAX 909.932.0080
www.camwerke.com
We repair Arri / Moviecam cameras,
Film / HD / ENG video lenses, geared / fluid heads.
Please visit our website for used equipment sales

SOUNDS GREAT

The most popular audio adapter for DV camcorders – Ideal for the Sony VX2000

Compact professional audio adapter for digital video camcorders – record like a "pro" simply by adding this cost-effective device! The original mini-solution for high quality sound and control.

To find out more about equipment compatibility, prices and availability, call or visit our web site today for the dealer nearest you.

BeachTek
The Quiet Connection
(416) 690-9457 • www.beachtek.com

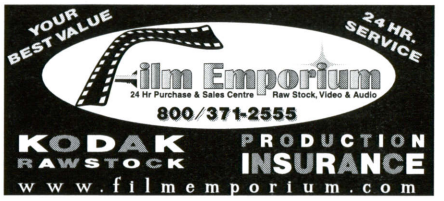
at: www.cinematographer.com

THE AC HAT

STORM CHASER!
WARREN FAIDLEY
BEST SELLING AUTHOR AND AWARD WINNING PHOTOGRAPHER
STOCK FOOTAGE - PHOTOGRAPHS
PRODUCT ENDORSEMENTS
520 751-9964 STORMCHASER.COM

Protective Carrying Cases

portabrace.com



QUALITY LENS SERVICE

• Fujinon • Canon • Angenieux
• Cooke • Zeiss • Schneider • Etc.

WHITEHOUSE AUDIO VISUAL
(805) 498-4177 FAX (805) 499-7947
www.whitehouseav.com
e-mail repair@whitehouseav.com

WWW.JBKCINEQUIPT.COM

TEL: (954) 922-6647
e-mail: jbkfilm@aol.com

SALES/SERVICE & REPAIR

A BETTER WAY TO STORE KINO FLO® BULBS

Location Lighting Limited
phone: 215.233.1909 fax: 8021
mail@locationlighting.com
www.locationlighting.com
Also available at many Kino Flo Dealers

US Patent Pending

RUSSIANS NEED CASHKA!

PRICES ~~SLASHED~~

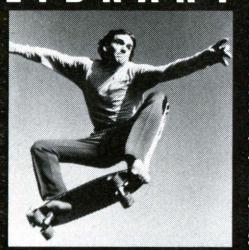
16mm Krasnogrsk K3 Plus Spring Wound $725.
16mm Krasnogrsk K3 Plus Crystal Sync $1,425.
(Both have Reflex Viewing like Arri, Aaton, etc.)
All of our products are quality enhanced.
8mm Wide Angle Lens (Pentax screw-mount) $425.
Fits K3 (and almost every camera)
Super 8mm Quarz Kinoflex Package $275.
If you don't see our logo, you're playing Russian Roulette
Telephone 203.531.0900, Fax 203.531.6229

www.kievusa.com

Sales * Rentals * Service
New & Used Motion Picture Equipment

231 W 29th Street #210, NYC 10001
Tel: (212) 643-1042 Fax: (212) 643-9335
Visit our Website or call for a free catalog
WWW.DUALLCAMERA.COM

THE PRETTIEST PICTURES LIBRARY



Incredible Aerials
Cities
National Parks
Statue of Liberty
Nature Scenes
Sunsets & Clouds
Seagulls/Birds
Storm Waves
Hawaii
Tahiti
The Bahamas
Hang Gliding
Surfing & Sailing
Ballooning
Soaring
Skateboarding
Dunebuggying
Skiing

An incredible collection of original cinematography available in all formats, cleared for your use.

MACGILLIVRAY FREEMAN
AERIAL & ACTION SPORTS LIBRARY
BOX 205, LAGUNA BEACH, CA. 92652
RING 714/494-1055 FAX 714/494-2079
MacGillivray Freeman Footage is also represented by The Image Bank

Visual Products
Ph 440•647•4999 Fx 440•647•4998
www.visualproducts.com
16mm & 35mm Formats
CAMERAS • LENSES • SUPPORT • EDITING
USED MOTION PICTURE EQUIPMENT

Shoot Philippines

www.rsvpfilm.com

VENEZUELA

FILM & VIDEO
GEAR ~ SERVICES
LOCATIONS ~ CREW

+1 305 887 3710
www.filmvenezuela.com

HORIZON OPTICS
A Division of Ste-Man, Inc.

Optical Service
Custom Design • Motion Picture
Video • High Definition

Service available for any lens including:
Angenieux, Cooke, Zeiss, Century,
Canon, Fujinon
Over 50 Years Combined Experience in Optics

Tel. 805.520.1275 Fax 805.520.7342
email: stemaninc@aol.com

PLACE CINEMA HISTORY AT YOUR FINGERTIPS

Each 9½" x 4 ½" x 12" binder can hold up to 12 issues and has the *AC* and American Society of Cinematographers emblems printed in silver on its durable black covers.

Don't miss out on this incredible offer — order your *AC* binder today at the low price of $15.00 each, plus S&H. (U.S. $3 ea. $1 ea. additional / FOREIGN $5 ea. $4 ea. additional.)

To order by phone:
(800) 448-0145 (u.s. only) • (323) 969-4344

Or fax: **(323) 876-4973**

Or visit our website:
www.cinematographer.com

EQUIPMENT FOR SALE

Technovision Geared Head, Excellent Condition $7,500.00. Call Visual Products, Inc. (440) 647-4999.

ARRI VARICON latest model with meter, case and extras $4,250.00. Lowell Peterson, ASC (818) 995-1906 lowell@peterson.net.

Showroom model Steenbeck **35mm two plates Model ST-3511V perfect to check your dailies or to transfer film-to-video. $30,000.00, (818) 998-4033.**

Norris Controllers for 35-3, Mitchell and Arri SR. Call Visual Products, Inc. (440) 647-4999.

35-3 3rd Generation, C.E. base, 3-400' mags, W/A eyepiece, Deniz pivoting video tap door w/color camera, baseplate, 6x6 matte box $35,000.00. Call Visual Products, Inc. (440) 647-4999.

Moviecam Super America, 2-500', 2-1000' magazines, Cooke 25-250mm zoom, matte box, follow focus, baseplate $65,000.00. Call Visual Products, Inc. (440) 647-4999.

Almost new **Two plates 16mm Steenbeck Model ST-1201S $10,000.00, (818) 998-4033.**

New and hardly used video equipment for sale at a reasonable good price. Ask for a current list. Fax (818) 998-6992.

Arriflex SR2 2-400' magazines, ground glass, power cables, 2-on board batteries with charger, hand grip, support rods & cases, **$14,000.00** (USD). (718) 424-1600, Sales-ny@cinephototech.com.

CINEMATOGRAPHER'S PERSONAL 535A & 35III & CAMERA TRUCK PACKAGE FOR SALE. All equipment purchased new and only used personally. Maintained by Arriflex. Certainly one of the best and most complete packages anywhere in the world. Will consider separating the 35III. Financing possible. Call for complete list and price (818) 845-8470.

Arri IIC with PL mount, CP xtal + Variable motors with 1-400' mag $5,000.00, Zeiss 14mm T2.0 (like new) $8,000.00, Zeiss 85mm T2.1 PL $3,900.00, Zeiss 100mm T2.1 PL $3,900.00, Sietz remote follow focus with 2 motors $2,900.00, Jurgen SRII video tap elbow (new) $2,400.00, Eyepiece video tap adapter $1,800.00. (818) 845-8470.

Sachtler 7+7 Studio II $3,900.00, Mitchell Vitesse head, $6,500.00, Ronford F7 head, $3,000.00, Sachtler 7+7 Video 80, $8,800.00, Worral Geared Head, $1,900.00. Call Visual Products, Inc. (440) 647-4999.

Super 16 Zooms: 8-64mm Canon, $12,000.00, 11.5-138mm Canon, $13,000.00, 7-81mm Angeniuex $14,000.00, 12-120mm Zeiss T2.4 $9,500.00. Call Visual Products, Inc. (440) 647-4999.

Arri 35-3 extension eyepiece $12,000.00. 400' IIC magazines $900.00. Call Visual Products, Inc. (440) 647-4999.

Aaton XTRplus Super16 Camera Package, 2DX magazines, Canon 8-64mm, + accessories $42,000.00 B.O. (610) 352-5886, don@lunchboxcity.com.

ARRIFLEX SRII Super 16mm, 3mags, complete kit $23,500.00. www.jimon.com, info@jimon.com (818) 953-7254.

AATON LTR7 Super16mm, 2mags, complete kit $12,500.00 www.jimon.com info@jimon.com (818) 953-7254.

EQUIPMENT FOR SALE

16mm&35mm film cameras, best prices guaranteed. www.jimon.com, info@jimon.com (818) 953-7254.

ARRI SR3, Zeiss 11-110, Lens controller, Color Video, 5x6 Mattebox, FF3, 3 Magazines. Excellent Condition. $70,000.00 SR3 Eyepiece: $1,000.00 EXPLODED VIEW. (818) 729-9000.

ARRI SR Full Package, 3 Mags, 3 Batts, Cooke Zoom Plus Tap, Filters, Cases, **Everything.** Call (718) 488-7417.

Éclair ACL, 2 Pkg, (2) 400' Mags, 8-75 Crystal Motor (Fischer Connector upgrade), Orientable Finder, B&W Tap, On-Off Handgrip, Ang. Zoom, (2) 12V batts w/chgr, power cbl. Case $6,800.00 (212) 643-1042.

WHAT'S NEW IN USED EQUIPMENT? ASK: PRO VIDEO & FILM EQUIPMENT. (888) 869-9998. www.provideofilm.com.

Arri 16SR 2 Pkg, (2) 400' Mags, Handgrip, (2) O/B batts (recelled) Chgr, Zeiss 10-100 T3, B&W T-bar Tap, mini Rods, Speed Control, Case $20,500.00. (212) 643-1042.

CP 16R "Super 16" Pkg, (2) 400' Magazines, (2) O/B batts (recelled) w/chgr, Arri PL Mount, Orientable Finder, Modified 11-pin Fischer accessory jack, Super Quiet camera $7,000.00. (212) 643-1042.

WORLD'S LARGEST AND MOST RESPECTED USED EQUIPMENT DEALER. (888) 869-9998.

Éclair NPR Pkg, (2) 400' Mags, Ang. Zoom xstal Motor, 12 volt batt w/chgr, power cbl, case $4,000.00. (212) 643-1042.

Aaton LTR-7 Super-16mm Pkg, (2) 400' Mags, Handgrip, (2) O/B Batts w/chgr, B&W Top Handle Tap, Cooke 10.8-60 T3, Case, very quiet $21,000.00. (212) 643-1042.

WANTED

WANTED: Antique motion picture camera equipment. Call Jim at Visual Products, Inc. (440) 647-4999.

CASH FOR YOUR EQUIPMENT NOW! MOTION PICTURE EQUIPMENT 16MM OR 35MM WANTED: CAMERAS, LENSES, TRIPODS, DOLLIES, CRANES, LIGHTING, EDITING. VISUAL PRODUCTS, INC. PH (440) 647-4999 OR FAX LIST TO (440) 647-4998.

WANTED: CAMERA TECHNICIAN: Experienced camera technician wanted for in-house service department. Lens repair experience also very helpful. Top salary and benefits available for the right person. Escape the big city rat race and come work with friendly down to earth people in a beautiful part of the country. Send Resume to Visual Products Inc. 790 Shiloh Ave., Wellington, OH 44090 Phone (440) 647-4999.

WANTED: STEADICAMS, CAMERAS, LENSES, TRIPODS, etc. for cash, consignment, or trade. Derrick, WHITEHOUSE A/V (805) 498-4177, FAX (805) 499-7947. DW@WHITEHOUSEAV.COM.

WANTED: CAMERAS 35MM & 16MM, SOUND EQUIPMENT, FLUID HEADS, LIGHTING, ETC. Best cash prices paid. Consignment also available. Contact Pete Anway, BIRNS & SAWYER, INC. 1026 N. Highland Ave., Hollywood CA 90038, (323) 466-8211.

SERVICES AVAILABLE

Yoof! – Sci-Fi/Fantasy art specialists for film/television. Checkout: www.yoofcorp.com

SERVICES AVAILABLE

STEVE FIELD STEADICAM. EMMY WINNING STEADICAM OPERATOR. FILM/VIDEO. BETACAM SP PACKAGE. steadipov@aol.com **(310) 288-3601.**

QUALITY CAMERA SERVICE: Complete repair & machine shop, parts dept., & top experienced technicians are available at Birns & Sawyer, Inc., to service your camera, lenses, tripods & related equipment. Send in your equipment for an estimate to our Service Dept. (323) 466-8211. Peter Anway, BIRNS & SAWYER, INC., 1026 N. Highland Ave., Hollywood, CA 90038.

Time-lapse cameras that move! Pans tilts tracks zooms, showreel LA (323) 874-5074, London (208) 802-8791, www.time-lapse.co.uk.

Cinematographer, sought to help make my documentary. Also replies from authors cheated by self publishing companies. 011-44-7944-910177. www.yoofcorp.com.

STEADICAM ARM, QUALITY SERVICE OVERHAUL AND UPDATES. QUICK TURN AROUND. ROBERT LUNA (323) 938-5659.

Simple and Inexpensive DVD Authoring and Conversion. Transfer your reel to DVD. Create menus and chapter points. CreoVisum. See http://www.creovisum.com.

Production Equipment for Rent: Arri SR 2.5 S16mm, Moviecam Super 35mm packages with fast glass, HMI lights, Fisher 11, 4.5 Ton Grip/Electric Truck, Canon XL1, Location audio, walkies, and much more. Everything you need to shoot your commercial, feature or short film. Students discount and package prices. Experienced D.P.'s also available. Pick up in Boston or Williamsburg (NY) (48 hr. notice for pickup in New York). FILMSHACK (617) 989-0588 www.filmshack.com. FILMSHACK is Technicolor New York's free New England drop off!

American Cinematographer

MOVING?

DON'T GO WITHOUT AC.

If you're planning to relocate, please remember to give us your new subscription address. That way you won't miss out on a single issue of American Cinematographer. Simply call our circulation office at 323.969.4333 (or toll free at 1.800.488.0145) and we'll make sure your latest issue is waiting for you on your doorstep.

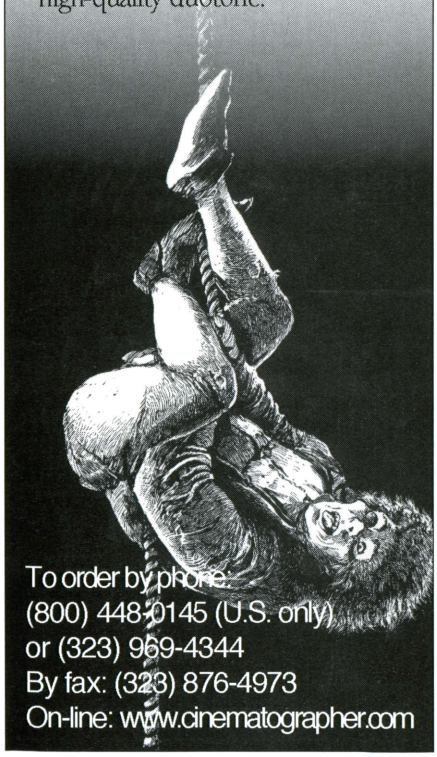
AC SKETCH LOGO SHIRTS

at: www.cinematographer.com

THE CINEMA OF ADVENTURE, ROMANCE & TERROR

Limited-Time Special Book Offer: $19.95

True lovers of Hollywood's Golden Era will want to add this deluxe 298-page hardback edition to their permanent reference libraries. Written by a group of recognized film experts and assembled with consummate care by George E. Turner, one of Hollywood's foremost historians, this treatise offers in-depth coverage on 25 classic films. In addition to its insightful text, this coffee-table volume also features hundreds of rare production photos printed in high-quality duotone.



To order by phone:
(800) 448-0145 (U.S. only)
or (323) 969-4344
By fax: (323) 876-4973
On-line: www.cinematographer.com

Advertiser's Index

16x9, Inc. 26

AAS 127
AC 72, 80, 94, 100, 102, 112, 114, 116, 122, 123, 129, 130, 131, 132, 133
Aaton 105
Aerocrane 4
Air, Sea and Land Productions, Inc. 85
Airstar America 26
Amphibico 19
Arriflex 15

Backstage Equipment 62
Band Pro Film/Video 75
Beachtek International 129
Birns & Sawyer 28, 127
Boston Camera 81
Broadcast Video Rentals 61
Bron Electronik AG 109
Burrell Enterprise 129

Camwerke 129
Canon Broadcast 21
Cases4less.com 130
Cavision 129
Century Precision Optics 101
Chambless Productions 127
Chapman University 114
Chapman/Leonard Studio Equipment, Inc. 41
Chimera 84
Cine Materials 130
Cine Video Tech 24
Cinekinetic 96
Cinema Engineering Company 127
Cinematography Electronics 113
Cinequipt 90
Clairmont 7
Columbia College 118
Cooke 35
Cool-lux 52
Coptervision 54
Creative Planet 107

Dedotec USA, Inc. 71
Denecke 118
Doggicam 108
DTC 127
Du All Camera 130

Eastman Kodak C-2-1, 2

Film & Video Equipment 91, 93
Film Emporium, Inc. 130
Film/Video Equipment Service 69
FilmIndustry.com 129
Filmtools 129
Fly Motion Cam 104
Flying-Cam 27
Four Design 127
Fujinon 89

Glidecam Industries 12
Greg Hensley Productions 130

Hawk 60
HB Group, Inc. 14
HydroFlex, Inc. 22

IFP/West 119
Island Film and Video Assoc. 129

J. L. Fisher 6
JBK Cinequipt 116

K&H Products 18, 130
K5600, Inc. 74
Kiev USA 130
Kino Flo 55
Kish Optics Company 117
Kupo Co. Ltd. 16

LAIFA 62
Lee Utterbach 96
LEMAC 113
Lightline Electronics 90
Location Lighting 130
London International Film School 120
Lowel Light Mfg. Company 23

MacGillivray-Freeman 130
MAT 63
Matthews Studio Equipment 64
Miller Fluid Heads, Australia 49
Miller Fluid Heads 51, 128
Mole-Richardson 73
Moviepartners.com 17
Movie Tech/ ABC Products 8
Musco Mobile 24

Nalpak 118
New York Film Academy 13

O'Connor Engineering 99
Optex 103, 104, 113, C-3

P+S Technik 43, 65
P.E.D. Denz 11
Pace Technologies 53
Panasonic 5
Panther 95, 128
Peace River Studios 120
Photoflex 52
Plus 8 Video 59
ProductionHub.com 82
Prosource 129

Ryerson Polytechnic University 12

Sachtler 83
Schneider Optics, Inc. 9
Serious Gear Co. 102
Shooting in the Phillipines 130
ShowBiz Expo 97
Sim Video 27
SL Cine 129
SMS Productions 127
Sony Electronics 25
Spectra Cine 120
Stanton Video Services 40
Ste-Man/Horizon 130
Steenbeck 101
Strada Unlimited, Inc. 42

Technological Cine Video 39
Technovision UK 79
Texas Instruments 47
Tiffen C-4
Transvideo International 29
Trovato MFG. 41
Tyler Camera Systems 6

Vancouver Film School 40, 117
Varizoom Lenses Control 128
Visual Products 130

Weatherstock 129
Westcott 103
Whitehouse Audio Visual 130
Wide Screen Software 129
Willy's Widgets 127

ZGC 35, 60, 103, 104, 113, C-3

American Society of Cinematographers Roster

April 2001

OFFICERS – 2001

Victor J. Kemper, President

Laszlo Kovacs, Vice President

Russel P. Carpenter, Vice President

Vilmos Zsigmond, Vice President

Robert Primes, Treasurer

John C. Hora, Secretary

Dean R. Cundey, Sergeant-at-Arms

MEMBERS OF THE BOARD

Stephen H. Burum
Russell P. Carpenter
Dean R. Cundey
Allen Daviau
Roger A. Deakins
William A. Fraker
John C. Hora
Victor J. Kemper
Laszlo Kovacs
Steven B. Poster
Robert Primes
Owen Roizman
John Toll
Haskell Wexler
Vilmos Zsigmond

ALTERNATES

John A. Alonzo
George Spiro Dibie
Gerald Perry Finnerman
Robbie Greenberg
Robert F. Liu

ACTIVE MEMBERS

Thomas Ackerman
Lloyd Ahern, II
John A. Alonzo
Herbert Alpert
Howard Anderson, Jr.
Howard Anderson, III
Peter Anderson
Monroe Askins
Tony Askins
Charles Austin
James Bagdonas
King Baggot
John Bailey
Michael Ballhaus
Andrzej Bartkowiak
John Bartley
Frank Beascoechea
Mat Beck
Andres Berenguer
Steven Bernstein
Carl Berger
Haskell Boggs
Richard Bowen
Edward R. Brown
Don Burgess
Stephen H. Burum
Wilmer C. Butler
Taylor Byars
Bobby Byrne
Russell Carpenter
Alan Caso
Michael Chapman
Curtis Clark
Peter Collister
Jack Cooperman
Charles Correll
Jack Couffer
Vincent G. Cox
Richard Crudo
Dean R. Cundey
Allen Daviau
Roger Deakins
Jan DeBont
Thomas Del Ruth
Peter Deming
Caleb Deschanel
George Spiro Dibie
Ernest Dickerson
Victor Duncan
Bert Dunk
John Dykstra
Richard Edlund
Frederick Elmes
John Elsenbach
Geoffrey Erb
Jon Fauer
Don E. FauntLeRoy
Gerald Feil
Gerald Perry Finnerman
John C. Flinn, III
Ron Fortunato
William A. Fraker
Tak Fujimoto
Ron Garcia
James M. Glennon
Stephen Goldblatt
Paul Goldsmith
Victor Goss
Jack Green
Adam Greenberg
Robbie Greenberg
Changwei Gu
Rick Gunter
Robert G. Hager
Conrad Hall
Gerald Hirschfeld
Seymour Hoffberg
Adam Holender
John C. Hora
Gil Hubbs
Michel Hugo
Judy Irola
Mark Irwin
Andrew Jackson
Peter James
Johnny E. Jensen
Robert C. Jessup
Torben Johnke
Frank Johnson
Shelly Johnson
William K. Jurgensen
Janusz Z. Kaminski
Victor J. Kemper
Ken Kelsch
Wayne Kennan
Francis Kenny
Darius Khondji
Gary Kibbe
Jan Kiesser
Jeffrey L. Kimball
Richard Kline
George Koblasa
Fred J. Koenekamp
Lajos Koltai
Laszlo Kovacs
Neil Krepela
Willy Kurant
Ellen Kuras
George La Fountaine
Edward Lachman
Ken Lamkin
Stevan Larner
Jacek Laskus
Andrew Laszlo
Matthew Leonetti
Peter Levy
Stephen Lighthill
James F. Liles
Karl Walter Lindenlaub
John A. Lindley
Robert F. Liu
Emmanuel Lubezki
Constantine Makris
Karl Malkames
Isidore Mankofsky
Michael D. Margulies
Vincent Martinelli
Steve Mason
Don McAlpine
John McPherson
Terry K. Meade
Rexford Metz
Douglas Milsome
Richard Moore
Donald A. Morgan
Donald M. Morgan
Dennis Muren
Brianne Murphy
Fred Murphy
Guillermo Navarro
Hiro Narita
Michael Negrin
Sol Negrin
Alex Nepomniaschy
Meredith M. Nicholson
Sven Nykvist
Michael D. O'Shea
Woody Omens
Miroslav Ondricek
Emil Oster
Phedon Papamichael
Kenneth D. Peach, Jr.
Edward J. Pei
James Pergola
Don Peterman
Lowell Peterson
Alex Phillips
Clifford Poland
Gene Polito
Bill Pope
Steven B. Poster
Tom Priestly, Jr.
Robert Primes
Frank Prinzi
David Quaid
Earl Rath
Richard Rawlings, Jr
Frank Raymond
Gayne Rescher
Marc Reshovsky
Robert Richardson
Anthony B. Richmond
Owen Roizman
Charles Rosher, Jr.
Giuseppe Rotunno
Philippe Rousselot
Juan Ruiz-Anchia
Marvin Rush
Paul Ryan
Mikael Salomon
Harris Savides
Aaron Schneider
Nancy Schreiber
Fred Schuler
John Schwartzman
John Seale
Dean Semler
Steven Shaw
Richard Shore
Newton Thomas Sigel
Sandi Sissel
Bradley B. Six
Dennis Smith
Roland "Ozzie" Smith
Reed Smoot
Bing Sokolsky
Leonard South
Peter Sova
William Spencer
Dante Spinotti
Robert Steadman
Ueli Steiger
Peter Stein
Bob Stevens
Vittorio Storaro
Harry Stradling, Jr.
Peter Suschitzky
Tim Suhrstedt
Alfred Taylor
William Taylor
Don Thorin
John Toll
Mario Tosi
Luciano Tovoli
Jost Vacano
Theo Van de Sande
Kees Van Oostrum
Ron Vargas
Mark Vargo
William Wages
Roy H. Wagner
Ric Waite
Michael Watkins
Jonathan West
Haskell Wexler
Charles Wheeler
Jack Whitman
Gordon Willis
Dariusz Wolski
Ralph Woolsey
Steve Yaconelli
Robert Yeoman
Richard Yuricich
Vilmos Zsigmond
Kenneth Zunder

ASSOCIATE MEMBERS

Don Adams
Joerg Agin
Alan Albert
Richard Aschman
Volker Bahnemann
Carly M. Barber
Thomas M. Barron
Larry Barton
John Bickford
Steven A. Blakely
Jack Bonura
Gary Borton
William Brodersen
Garrett Brown
Ronald D. Burdett
Vincent Carabello
Edward Carlin
Leonard Chapman
Denny Clairmont
Emory M. Cohen
Robert B. Creamer
Daniel Curry
Carlos D. DeMattos
Gary Demos
Richard DiBona
Edmund M. Di Giulio
Don Donigi
Raymond Emeritz
Jonathan Erland
John Farrand
Bob Fisher
Milton Forman
Frederick Franzwa
Douglas Fries
Steve Garfinkel
Richard B. Glickman
John A. Gresch
William Hansard
Richard Hart
Roman I. Harte
Robert Harvey
Don Henderson
Philip Hetos
Frieder Hochheim
Robert C. Hummel
George Hutchison
Donald W. Iwerks
Ron Jarvis
Mac Jibiki
Curtis Jones
Frank Kay
Paul Kenworthy
Milton Keslow
Larry H. Kingen
Ron Koch
Karl Kresser
Ron Lambert
Tracy Langan
Howard T. LaZare
Lou Levinson
Grant Loucks
Steven E. Manios
John L. Mason
Joe Matza
Albert L. Mayer
Andy McIntyre
Stan Miller
Walter H. Mills
George Milton
Rami Mina
Tak Miyagishima
Dash Morrison
Mark W. Murphy
F. Jack Napor
Iain A. Neil
Otto Nemenz
Ernst Nettmann
Mickel Niehenke
Marty Oppenheimer
Larry Parker
Michael Parker
Warren Parker
Doug Pentek
Ed Phillips
Carl Porcello
Phil Radin
Frank J. Ricotta, Sr.
Don Rogers
Andy Romanoff
Bill Russell
Kish Sadhvani
James Sater
Peter K. Schnitzler
Leon Silverman
Garrett Smith
D. Brian Spruill
John L. Sprung
Joseph N. Tawil
Jack Teahan
Ira Tiffen
Nat Tiffen
Arthur Tostado
Richard Vetter
Joe Violante
Jerry Virnig
Jan Yarbrough
Irwin M. Young
Nazir Zaidi

HONORARY MEMBERS

Col. Edwin E. Aldrin Jr.
Neil A. Armstrong
Col. Michael Collins
David MacDonald
Gregory Peck
Barbara Prevedel
Dr. Roderick T. Ryan
Bud Stone
Richard F. Walsh

Filmmakers' Forum

Of Film Frames and Digital Data

by John Bailey, ASC

Several months ago, film restorer Rick Schmidlin invited me to examine a priceless collection housed in a windowless basement office of the L.A. County Museum of Natural History. Not far from the dinosaur gallery is a cache of cabinets whose drawers are filled with thousands of single frames of motion-picture film carefully culled from early movies and camera tests. This collection was begun in 1930 by Earl Theisen, a film historian whose self-appointed mission was to archive as much as he could from the early days of cinema. On a worktable, collections manager Beth Werling laid out glassine envelopes containing images from the work of Méliès, Griffith, Chaplin, Gance and the Disney Studios. She handed me a pair of white gloves and stepped away.

With the excitement of a medieval scholar scrutinizing the Book of Kells, I pulled on the gloves and gently examined individual frames, some nearly 100 years old — pristine prints made from original negatives. Holding them up to light revealed images radiating a deep and luminous silver glow: the ride of the hooded Klansmen from *Birth of a Nation;* a 70mm camera test by Griffith cinematographer Billy Bitzer; the earliest Technicolor of Disney's *Three Little Pigs.* These are not relics of the waning age of celluloid, but priceless artifacts, a captured mini-second of startling presence and life caught in the youth of the medium. My eyes scanned the images minutely, unmediated by any of the expensive and quickly outdated "readers" required by today's video age. Since the dawn of the video era, more than 70 videotape formats have come and gone. The cameras that recorded them and the playback machines that make viewing them possible are long since obsolete, their content often irretrievable. However, even the earliest motion-picture cameras, such as ones exhibited at the ASC Clubhouse, can still film startling images.

One of the great losses brought about by filmmakers' mad leap into the digital arena is the simple inability to actually look at the work, to "read" it as a photograph rather than as coded and digitized data stored on a tape or hard drive. The sheer aesthetic, physical delight in being able to touch and scrutinize images, while of no relevance to an emerging horde of young videographers, is a dais from which many veteran directors, cinematographers, production designers and editors are ambivalent to descend. For a generation like mine, film-school educated and film-industry trained, the headlong rush to declare film "dead" by a coterie of critics and journalists strikes a very oddly dissonant chord. I think of the 12-tone serialists who some decades ago predicted the end of Western tonality, and who have now found themselves marginalized by the subsequent sweep of musical history. For while the promise of an all-digital future inhabits our daily *business* world, many believe that its future in *movies* is still very much up for grabs.

We Americans are obsessed with ever-evolving technology, the Next New Thing, its very newness a seeming imprimatur of its merit. For journalists and stockbrokers, this makes for great copy and buzz. This brick of hype has now landed squarely on filmmakers. The imminent prospect of digital video (DV) consigning celluloid film to the dustbin of cinema history seems to have achieved *de facto* status in some quarters. Uncritical and unbalanced articles in several national publications have made premature predictions of an imminent "filmless" Hollywood. Trade ads quote my USC classmate George Lucas claiming that the images created by the Sony-Panavision HD24p digital camera are technically "indistinguishable from film." Most mainstream cinematographers, myself included, who have recently tested this camera side by side with motion-picture cameras may beg to differ. Many of us are not so enamored of what should, in fact, be called a "medium-def" system.

Still, it is clear that many film-based companies like Kodak and Panavision are hedging their bets by making huge investments in DV technology. Some of these ventures have been costly and the rewards problematic. To cite an example of my own concern: Panavision's manufacture of lenses for the Sony 24p HD camera has been at the expense of much-needed development of its signature anamorphic-lens system — and there is greater interest in anamorphic filmmaking than ever. But second-guessing the future of celluloid vs. video and where to put research-and-development money is creating anxiety in many of entertainment's executive suites.

Last summer I photographed *The Anniversary Party,* my first DV feature, which is written and directed by and stars Jennifer Jason Leigh and Alan Cumming. The ensemble cast includes Kevin Kline, Phoebe Cates, John C. Reilly, Parker Posey, Jennifer Beals and Gwyneth Paltrow, a stellar group for

what they called their "home movie." By studio standards, the budget was miniscule. The 19-day schedule was short, even for television.

It would have been possible to shoot *The Anniversary Party* on film, certainly in Super 16mm, but Jennifer and Alan were convinced that DV cameras would create a more informal atmosphere on the set. For a generation that has come of age with home camcorders, the operative word "video" seems less technical, more user-friendly. Also, Jennifer had recently starred in a video feature made under the strictures of the Dogma 95 movement, which encourages actor improvisation and technical nonchalance: no movie lights, no tripods, no dollys, no scored music.

Though Jennifer and Alan did not insist that we adopt Dogma 95 guidelines, we were all attracted by the challenge of doing scenes as simply as possible with a minimum of "technical" presence. We wanted to adopt a visual style appropriate for the characters in the movie. The glitter and gloss of Hollywood define their roles as old friends set in the world of filmmaking. To that end, we chose a classic Richard Neutra Hollywood Hills house decorated in a mixture of vintage and retro Fifties furniture. After testing several "prosumer" camcorders often used for Dogma 95 films, we chose the Sony DSR 500, which has a larger 16x9 chip, as well as the more film-compatible PAL format of 25 frames. Most of the lighting was done with Kino Flos gaffer-taped to ceilings or hidden behind walls and furniture.

Postproduction was finished in February. A D1 video master was made on the DaVinci 2K color-correction system by Mike Sowa at Laser Pacific. EFilm, under the supervision of David Hays, rendered it to a 35mm negative intermediate (5244) on its Arri laser recorder; it was then film-color-corrected by Mike Milliken at Deluxe Hollywood. Initial prints have been made on Kodak Vision Premier stock to build needed contrast and to improve the blacks that had been somewhat lost in the rendering to film.

The running time of the completed movie is approximately 4 percent longer when projected at film's standard of 24 fps. Audio pitch correction and final dubbing has proved to be a much thornier issue for editor Carol Littleton than one would have desired. Difficulties with track conversion and other sound problems inherent in the PAL format have made a strong case to us that 24-frame video capture is much more compatible for theatrical filmmaking.

That aside, the bottom line for me as cinematographer was surprising. Even with the limitations of a 625-line interlace 25-fps system, the final output to 35mm film was a revelation. No cinematographer or visually sophisticated director would ever mistake it for the subtle tonal gradation and latitude of film, but it doesn't quite look like "video," either. Most viewers won't care or notice how it was "captured." This feat is a testament not just to the marginal superiority of PAL over NTSC, but to the incredible strides made recently in video color-correcting and film rendering.

Moreover, the PAL format offers unparalleled opportunity for filmmakers burdened with very low budgets to get their movies shot. For this reason alone, it might redefine the medium and broaden the subject matter of movies. The downside, as *Los Angeles Times* film critic Ken Turan observed after returning from this year's Sundance Festival, is that people who should never make movies will now be able to do so. For me, this full-immersion baptism in digital waters was an interesting experiment, an appropriate alternative to film for the content and style of *The Anniversary Party*. But as I sit in a screening room at Deluxe with Mike Milliken, making final color and density corrections to the answer print, one thought haunts me: I wish it looked more like "film."

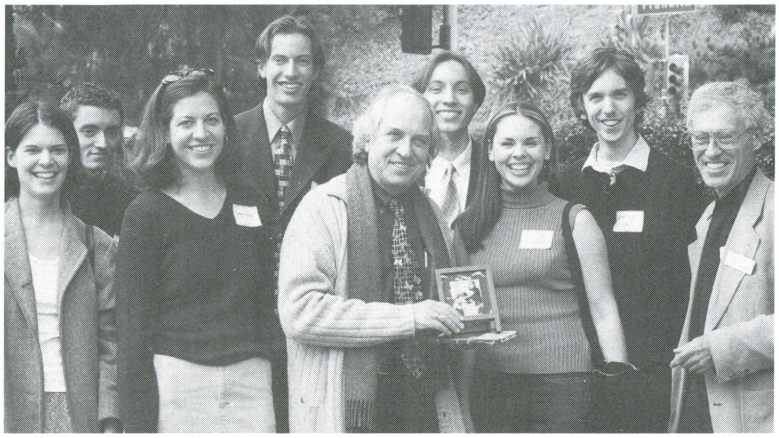
While I clearly prefer the luminosity and transparency of celluloid, I am not immune to future reality. Hi-def DV will likely make huge inroads into TV-drama production in a few years. And with the ongoing diffusion into the industry of the Sony-Panavision system, more mainstream Hollywood movies will explore it. Digital production might be appropriate for special effects and CGI-drenched pictures such as Lucas's *Star Wars: Episode II*. But the rest of us, who strive to make realistic, adult movies *sans* special effects, will decide to shoot film or video based on the dramatic and aesthetic requirements of the material. Because DV is touted as being cheaper than film (as long as you remain in the video realm), *my* fear, and that of many fellow cinematographers, is that bottom-line budget considerations alone might soon determine the capture format of many movies.

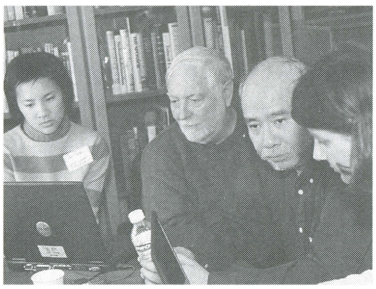
None of this need signal doomsday for celluloid. Motion-picture film will be viable for a long time as a satisfying, hands-on, handcrafted medium of great range and subtlety for many independent-minded filmmakers and industry mavericks. After satisfying their initial curiosity about DV, many visually oriented directors will return to the richer palette of celluloid.

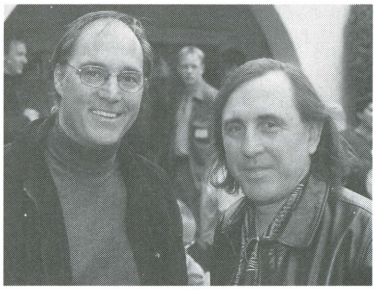
Nor will all mainstream moviemakers board the digital ark. Steven Spielberg has said that as long as the labs stay open, his movies will be made on film. In 1999's wonderful documentary *American Movie*, independent filmmaker Mark Borchardt proclaimed his fierce commitment to celluloid. His spring-wound 16mm Bolex is not an outmoded relic, but a net to trap the fleeting images of a strange and personal vision.

Image capture is ground zero of the battle to make movies, and the cinematographer is on the front line. It must be the cinematographer's skilled judgment that will help evaluate how movies will expand to include video capture. It must be the artistic eyes of the filmmakers that determine the future of cinema, not the accountant's calculator. Otherwise, this sophisticated, century-old medium of celluloid — whether single frames carefully preserved in a museum's collections, or whole movies stored in temperature-controlled vaults — will be nothing more than a revered icon of a lost and lamented "Silver Age." ■

From the Clubhouse







Clockwise from top left: At the ASC Open House, Lifetime Achievement Award recipient Vittorio Storaro, ASC, AIC poses with visiting USC film students and their professor, Woody Omens, ASC (right); Conrad Hall, ASC receives the 1999/2000 BSC Best Cinematography Award from Kevin Francis as ASC president Victor Kemper, ASC gives a congratulatory pat on the back; ASC members Russell Carpenter and Jacek Laskus talk shop at the Open House; ASC Award nominee Peter Pau, HKSC, flanked on the left by An Tran of Creative Planet and writer/PR guru Bob Fisher, reads a question posed by an Internet chat participant at the Open House.

Web Site Launch

Just before the big ASC Awards weekend, Creative Planet pulled out all the stops in hosting a launch party for the redesigned Cinematographer.com Web site. The grand fête, held on February 15 at Panavision Hollywood, was flowing with food and hors d'oeuvres and packed with cinematographers and other industry guests who were eager to catch a glimpse of the new ASC-Creative Planet joint venture. Creative Planet staff members offered partygoers cybertours through the site on several computer stations.

Dinner with the Nominees

Kodak sponsored an intimate dinner for the ASC Award nominees and special award winners on February 16 at the ASC Clubhouse; nominees were presented with commemorative plaques. A record-setting crowd attended the dinner, which gave nominees the opportunity to meet and chat with each other before the hustle and bustle of the weekend began. The only nominees unable to attend the dinner were Peter Pau, HKSC, John Seale, ASC, ACS, Donald M. Morgan, ASC, Eric Van Haren Noman and Sergei Kozlov. John Sacret Young, writer/director of the nominated *King of the World*, accepted the nomination plaque for Van Haren Noman.

Pau, Morgan and Kozlov attended the ASC Awards on February 18. Seale and Van Haren Noman were on location and therefore unable to join in the weekend festivities.

ASC Open House

A tremendous turnout of cinematographers, industry supporters, students and fans mingled during the ASC's annual Open House, held at the Clubhouse on February 17. Attendees took the opportunity to purchase ASC merchandise, and students were able to rub elbows with esteemed cinematographers, including many of the ASC Award nominees. During the Open House, Creative Planet moderated an Internet chat sponsored by Mole.com that allowed Web surfers worldwide to sign on and query the nominees and special award winners.

BSC Honors Conrad Hall

Kevin Francis, an honorary friend of the British Society of Cinematographers and son of Freddie Francis, BSC, dropped by the ASC Clubhouse to present Conrad L. Hall, ASC with the BSC's 1999/2000 Best Cinematography Award for his work on *American Beauty*. Travel arrangements could not be made in time for Hall to accept the award in person in England, so after some time had passed, Francis, who was traveling through Los Angeles on business, brought the award with him and bestowed it upon its rightful owner.

Credit Clarification

In the February 2001 installment of From the Clubhouse, we attributed the cinematography of the film *Another Day in Paradise* to new ASC member Mark Vargo. Eric Edwards was actually credited as director of photography on that film; Vargo provided additional photography for the first unit.

Photos by David E. Williams and Marvin Lopez.

See us at NAB2001 on Booth L9551, Las Vegas Convention Centre

OpTex®
Dynamic Imaging

- CAMERAS & LENSES
- ACCESSORIES
- LIGHTING
- NON-LINEAR EDITING
- RENTALS
- HIGH DEFINITION
- DIGITAL

SHOOTING HIGH DEFINITION OR DIGI BETA?

Not only are OpTex innovators with over 30 years experience in film, broadcast and television, but we are also renowned for both our manufacture of high quality optics and our lens conversion skills. Coupled with our technical consultancy facility, this means that OpTex delivers a service that's second to none - we can even supply professional crews if required.

HDTV OpTex Electronic Cinematography Prime Lens line up
HD40mm, HD50mm, HD80mm, HD120mm macro and HD150mm.
Additional lenses in production during 2000
HDTV Canon Electronic Cinematography Telephoto Lens line up
HD200mm and HD300mm
HDTV Canon Electronic Cinematography Zoom Lens line up
HDEC 9x5.5B KLL-SC and HDEC 18x7.8B KLL-SC
HDTV Canon Electronic Cinematography Prime Lens line up
EJ6mm, EJ10mm, EJ15mm, EJ24mm and EJ35mm
HDTV Range Extenders
1.4x and 2x
Canon Electronic Cinematography Telephoto Lens line up
SD200mm and SD300mm
Canon Electronic Cinematography Zoom Lens line up
EC 9x5.2B, EC 21x7.8B and EC 33x11
High Definition 16:9 Colour LCD Monitor
Designed for ENG, remote and industrial use

We also carry a vast and diverse range of accessories including: HDTV Director viewfinder, Extension viewfinders, Underwater environmental housing, Matte boxes (handheld & studio versions), Fluid and geared tripod heads and legs, Rigid tripod adaptor and bridge plate, Follow focus rig, Electronic timber hand-grip with VTR return and start/stop, On-board lights (tungsten or daylight), Wireless control for zoom/iris/focus, Zoom motors and remote controller, HDTV and SDTV monitors, Production console, Steadicam (all models), Set-up Sharpcharts HDTV and SDTV (BKSTS Denis Wratten Award-winner).

These products, together with the very latest HDTV, Digi Beta or similar formatted cameras are available for sale from OpTex and our appointed international distributors or for rental from OpTex.

CINEALTA™ SONY

Sony Appointed High Definition Specialists for Sales and Rental

International Distribution by OpTex
+44 (0)20 8441 2199, fax +44 (0)20 8449 3646,
e-mail sales@optexint.com
or read more on www.highdef.co.uk

US Sales contact ZGC:
264 Morris Avenue, Mountain Lakes, NJ 07046
(973) 335 4460, fax (973) 335 4560
e-mail sales@zgc.com or read more on www.zgc.com

OpTex
Sales & Rentals

She's an actress of a thousand different looks.

This morning, she looks like hell.

You know it. She knows it. And the camera never lies. But with our new Black Diffusion/FX™ and Gold Diffusion/FX™ filters, she can look better than ever. Each smoothes and softens facial imperfections, and creates an effect of unfiltered clarity so subtle viewers can't tell a filter is being used. For more information, see your Tiffen dealer or call us. Because you never know what the morning may bring.

TIFFEN®

Helping Create the World's Greatest Images

www.tiffen.com
1.800.645.2522